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The
BIOSCOPE

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Says Motion Picture Herald: "A work of epic proportions. Many people will want to view the film a second or third time. This film unquestionably excels anything we have yet seen on the screen. A picture one sees once in a lifetime."

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Says Motion Picture Daily: "JOAN CRAWFORD comes through with another talker that has box-office written all over it. It's great audience stuff."

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NEWS REEL?

CAPTAIN CAMPBELL SMASHES
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—○—
THE PRINCE AT JAMAICA

—○—
THE ENGLAND v. IRELAND
RUGBY MATCH

BOOK

'BUSMEN TAKE TO THE AIR



Mike's
Always
There

BRITISH MOVIETONE NEWS

The Established Name for Sound News with the Public

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the
unsteady!*



*Chas Austin, in "Hot Heir,"
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Extravaganzas.*

*"Rip-roaring burlesque."
Film Renter
"Devastating... Charlie Austin
will leave them helpless."
Cinema.*



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(Recording by R.C.A. Photophone)

Directed by W.P. Kellino

"AROMA OF THE SOUTH SEAS," "BULL RUSHES"
"WHO KILLED DOC ROBIN?" "MY OLD CHINA"
"HOT HEIR" & another to be announced later.

Each over 3000 ft. and count for British Feature Quota.



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The **SPORT**

A Hot

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at the **PALACE TH**

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APPLICATIONS MUST BE RECEIVED NOT



FOLLOW FORM !!

LESLIE HENSON • HUGH WA
and the appropriate garment on Dorothy Boyd -

Owners: IDEAL —



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WAKEFIELD GORDON HARKER

OF KINGS

Favourite!

HAY *Trainer:* VICTOR SAVILLE

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of 8,885 feet,
FEBRUARY 23rd,
EATRE, at 8.30 p.m.

ED AND RESERVED.
 LATER THAN THIS FRIDAY, FEB. 20th.

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Mary Jerrold - Barbara Gott and the other Lady Riders

GAINSBOROUGH





"IDEAL"

TH STRONG

Two Men of Iron Will in a

ADRIANNE ALLEN

COLIN

RENEE CLAMA

(Of "Journey's
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GORDON

A SUPERLATIVE

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At the PALA

At 8.30

AN IDEAL-GAINSBOROUGH
PICTURE

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APPLICATIONS MUST BE RECEIVED NOT
FEBRUARY 23rd.





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THE

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Terrific Clash of Passion

CLIVE

MARTIN LEWIS

End' Fame)

SO

HARKER

ELSA LANCHESTER

BRITISH THRILLER!

SHOW

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THEATRE,**

p.m.

ED AND RESERVED.

LATER THAN FIRST POST NEXT MONDAY,

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Recorded by R.C.A. Photophone System.





The Greatest All-Dialogue Drama of the Great
Outdoors yet presented. All the Thrills of a
Lifetime Crowded into Eighty Minutes of
Grand and Glorious Entertainment.

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The PALACE Theatre,

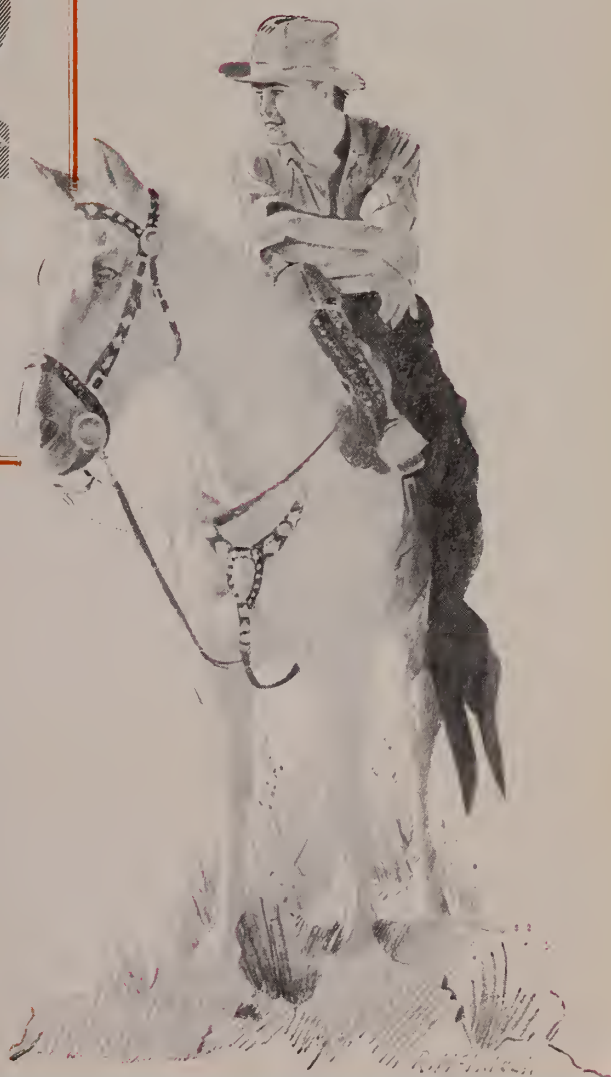
Cambridge Circus, W.

FRIDAY, FEB. 20th, at 3 p.m.

HERE IS A **BILL BOYD** EPIC
—ANOTHER TRIUMPH FOR **P.D.C.**

P.D.C. presents
Bill BOYD IN
THE
PAINTED
DESERT

with *HELEN TWELVETREES*
and *WILLIAM FARNUM.*



PDC presents —



the
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LONDON TRADE SHOW

THE PALACE THEATRE
CAMBRIDGE CIRCUS, W.

TUESDAY, FEBRUARY 24th
at 3 p.m.

Who Killed
Bernard
Barrington ?

r eople's Sins

with HORACE HODGES
STEWART ROME
and ANNE GREY

Directed by SINCLAIR HILL

From the story by LESLIE HOWARD GORDON

Produced by Associated Picture Productions Ltd.
at the

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It's a

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picture



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Hunt
"U" Boats

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Skipper of the Mystery
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MARION LESSING
The Beautiful German
Spy

JOHN LODER
German Submarine
Officer

MONA MARIS
The Dancer Spy

TRADE SHOW

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TUES., FEB. 24th
at 11 a.m.

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FOX
HITS**

EAST LYNNE
GIRLS DEMAND EXCITEMENT
NOT EXACTLY GENTLEMEN
MR. LEMON OF ORANGE

**THE YANKEE AT
KING ARTHUR'S COURT**
BODY AND SOUL
DOCTORS' WIVES

**MORE
FOX
HITS**

KEN MAYNARD *in*

The Biggest
"Draw" in
Westerns
To-day!
Better Than
Ever———!

Don't Miss the
Trade Show
at the Astoria,
Friday, Feb.
20th, at 11 a.m.

A GAUMONT-TIFFANY TALKIE

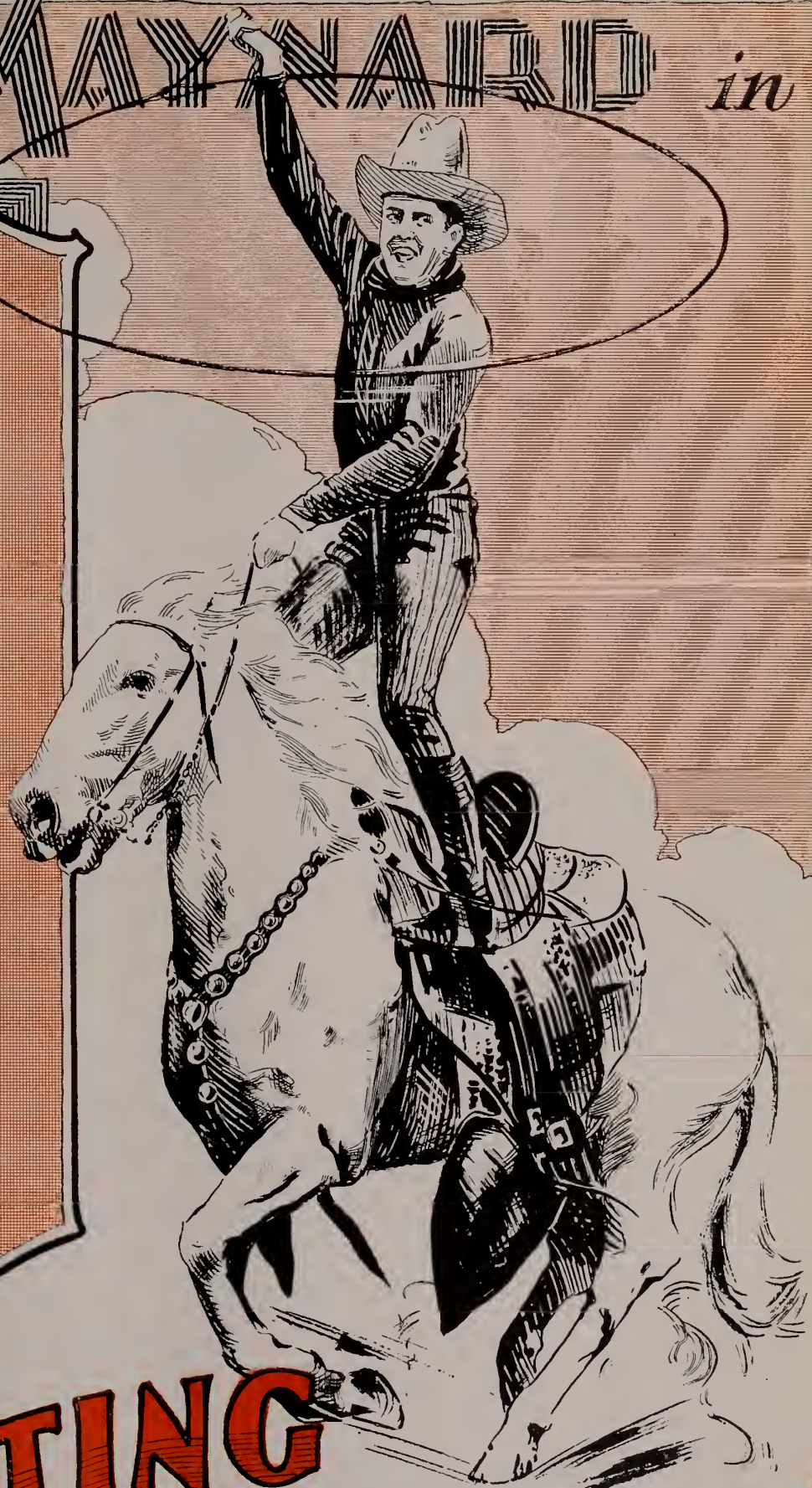
TREASURE

1898



1931

TALKIES



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"A SHOWMAN'S CERTAINTY"!

the cinema

"An unqualified success..."

Faulkner's

"Such fine photography and such good recording that **Lauder almost lives in front of you**..."

Hannen Swaffer

"Here are **Solid Moneymakers** which should not be neglected..."

Cinema

"Going to be **Immensely Popular** all over the world..."

News-Chronicle

"They are **very definitely BIG BOX OFFICE**..."

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(Recording by R.C.A. Photophone)

Welsh-Pearson-Gainsborough Productions, Directed By Geo. Pearson

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No. 1272. Vol. LXXXVI.

FEBRUARY 18th, 1931

PRICE 6d

In Brief

NO child "apparently" under the age of seven is in future to be admitted to cinemas in the L.C.C. area. Page 21

BRITISH producers have pledged their support to a scheme of the E.F.A. for the propagation of British films throughout the Empire. Page 20

EMANUEL Cohen, editor of Paramount Sound News, has sailed for England in connection with the launching of that newsreel in Great Britain. Page 21

REPRESENTATIVES of about 40 companies attended a meeting of prospective stallholders at the Brighton Trade Exhibition. Page 21

A SPECIAL advance review of "Outward Bound," which the L.C.C. together with Surrey and Middlesex County Councils has passed for exhibition, appears on page 20.

T. HAYES Hunter is to direct "The Man They Could Not Arrest" for Gainsborough. Page 26

MURRAY Silverstone, of United Artists, confirms that his company will distribute John Harvel's "Captivation." Page 27

AN appeal for fair play in connection with Sunday opening is issued by theatrical interests. Page 23

A RESOLUTION to the effect that 25 per cent. should be the maximum percentage for a full feature programme was passed at last week's meeting of the C.E.A. General Council. Page 40

RANDOLPH E. Richards automatically becomes Vice-President of the C.E.A., Councillor J. Pollard, the only other nominee, having withdrawn his name. Page 20

THAT 20 per cent. of the cinemas in the county are dangerous is the amazing report of the county architect of Warwickshire. Page 22

BRITISH Instructional issues details of its plans for resumption of activities. Two feature productions are scheduled. Page 27

This Censorship Business !

Let us look at this Censorship business.

The British Board of Film Censors refused to issue a certificate approving the film interpretation of Sutton Vane's "Outward Bound." Warner Brothers were dumbfounded; those who saw the picture were moved unanimously to protest.

Arthur Clavering wisely decided to submit the film to the London County Council, the Middlesex County Council, and the Surrey Council. These bodies have authorised the public exhibition of the film in theatres under their jurisdiction subject to a proviso that it must not be seen by juveniles under 16!

Other bodies exercising powers of local autonomy will no doubt do likewise—perhaps, we may hope, unconditionally.

For to our mind this insistence upon the exclusion of juveniles is merely a gesture of good grace from the responsible official bodies to the Board of Film Censors.

The unvarnished truth is that however much the film industry owes to the existing system, there are flaws in the established code which lead to absurd anomalies and incongruities in the rulings of the Censor.

The sole object of Censorship is, or should be, to keep the screens clean. It is not the function of a Censor operating in a democratic state to pander to the idiosyncrasies of any sect or sects in religions, or political thought. While there are certain standards of good taste, well-defined codes of decency common to the British public as a whole, there are certain policies upon which public opinion is, and always will be, divided.

The granting of a Censorship certificate to a spiritualistic film does not offer direct offence to the susceptibilities of the anti-spiritualist. He may be intolerant of its exhibition, but he need not see it. The Censor betrays a misplaced solicitude, for he is really at pains to abolish from the screen anything which may annoy those least tolerant of a point of view opposing their own.

By banning a beautiful work such as "Outward Bound," and at the same time passing any number of films in which night clubs, brothels and other cesspits of human ogery are publicised as highlights, the British Board of Film Censors is making itself look ridiculous in the eyes of all thinking people.

If the present system is to be saved from suicide—and the industry may have something to lose by its supersession—the Censor's Rules must be drastically overhauled.

And they must be freed from the Romish taint which has so often led to farcical exposure of the non-statutory constitution of the Censorship. The British people can still read about mediaevalism. But they can no longer tolerate it.

—Let the Public Decide !—

"The Bioscope" suggests that Warner Brothers, in collaboration with exhibitors running "Outward Bound," arrange a card ballot of patrons on the following questions:—

Do you agree with the Censor's opinion that this film should not be exhibited to the public?

Did any part of the picture offend you on religious grounds?

British Producers United Pledge Support for Empire Association Colonial Office Scheme Next Week

A definite move to organise British producers and to formulate a scheme for the propagation of British films throughout the Empire was carried a step further last (Tuesday) evening, when Capt. W. Fitzpatrick Lewis, secretary and treasurer of the Empire Film Association, addressed a representative gathering of British production chiefs. Michael Balcon (representing Gaumont and Gainsborough) took the chair, and others present were John Maxwell (British International), H. Bruce Woolfe (British Instructional), T. A. Welsh (Welsh-Pearson), Dr. R. Becker (A.S.F.I.), J. B. Williams (W.P. Films), Sir Gordon Craig (New Era) and Messrs. Pearce and Ould, representing Stolls and Associated (Radio) Pictures respectively.

The meeting heard from Capt. Fitzpatrick Lewis full details of the aims of the E.F.A. and pledged their support.

At a meeting next week the producers will consider a draft scheme, which, at the invitation of the Colonial Office, the members of the Film Group of the F.B.I. have prepared with the object of stimulating the distribution of British pictures throughout the Colonies and Protectorates.

"Outward Bound" to be Seen Here Censor Over-ruled by Local Bodies

"Outward Bound" is to be seen in this country, and the public will be able to express its disapproval or otherwise of the rule of censorship under which the Rt. Hon. E. Shortt, K.C., declined to certify the film as suitable for public exhibition. The Censor has not budged, but the London County Council, in collaboration with representatives of the Middlesex and Surrey County Councils, has consented to the public exhibition of "Outward Bound" in the theatres under their jurisdiction, on condition that the film is not exhibited during the time that any child or young person under, or appearing to be under, the age of 16 years is on the premises! In places outside the London, Middlesex and Surrey County Council areas, before this picture can be shown it will be necessary to obtain the approval of the local councils.

Meantime it has been arranged that this Warner and Vitaphone film version of Sutton Vane's stage play—run on several occasions in London with the full approval of the Lord Chamberlain—will be pre-released at the Regal, Marble Arch, on March 16th.

In view of the special trade interest aroused by the Censor's extraordinary decision against the picture, THE BIOSCOPE publishes the following authentic review of "Outward Bound," written by John Carstairs, who, representing THE BIOSCOPE, was privileged to view the film in U.S.A. :—

"OUTWARD BOUND"

"The film version of 'Outward Bound' is obviously a picture made for prestige rather than public popularity.

"As a picture it is tremendous and is most beautifully presented. There is no reason in the world why it should be banned—there is not one scene that can offend at all—the dialogue is practically word for word as written by the author and played hundreds of times on the London stage. The story has been most carefully adapted and is a truly excellent and sincere production.

"The producers were very careful not

to tamper with the material at all. In consequence, one sees the stage version. Yet with the addition of interesting angles, fog effects, and a lot of attractive material that the play could not show—all of which helps the story along without adding to difficulties of presentation.

"Leslie Howard, as the young drunk, gives a great performance, though perhaps just a little marred by over-acting. Beryl Mercer, Montague Love, and Alec B. Francis are as good in this as in anything they have ever done, and the supporting cast is an excellent one.

"Dudley Digges, as the Examiner, was great. His was a thumbnail portrait, and he avoids all the pitfalls open in a part which, above all others, might make a touchy Censor strike.

"The acting honours, however, go to Helen Chandler and Douglas Fairbanks, Junior.

"Their parts are the most difficult of all; but they play together beautifully. Not one false scene, not one scene over-played a fraction. Excellent timing, for which credit goes also to the director.

"I know of only one reason why a captious British Censor might not like to pass this picture.

"Towards the end an ambulance is used: Presumably it is a London one, but it sounds that usual U.S.A. police and fire siren!

Will You Help?

The friends of John Howard, a Pendleton (Manchester) cinema manager (who is awaiting trial at the Manchester Assizes on a charge arising out of a motor car accident in which a girl was killed), have opened a Fund to assist him to meet the big expenses he will be put to in connection with the proceedings. Will any friends and sympathisers please send contributions to the Fund Treasurer, R. W. Ashworth, at 11, Dronfield Road, Pendleton, Manchester.

Vinten for Buenos Aires British Cinema for Empire Exhibition

It is interesting to learn that at least one representative of the British cinema industry will attend the British Empire Trade Exhibition at Buenos Aires to be opened by the Prince of Wales on March 14th.



[Charles Vinten

He is Charles Vinten, son of W. Vinten, the well-known engineering principal of W. Vinten, Ltd., specialists in cinema apparatus. Mr. Vinten, Junior, sailed on February 7th from Tilbury on the *Highland Monarch*, taking with him two Vinten sound reproducers, which he will instal and run for the six weeks' duration of the Exhibition.

The installation which he will demonstrate is 100 per cent. British and comprises Kalee projectors lent by Kershaw Projector Co., mains amplifier lent by the General Electric Co., and the Vinten Soundheads and first stage amplifiers (an all-mains set).

This installation is identical to those which W. Vinten has installed in private theatres and laboratories in this country. The films to be demonstrated for this purpose are also 100 per cent. British. They were produced by Cecil Hepworth for Wiggins, Teape & Co., Ltd., the well-known papermakers, on the Fidelitytone system invented by Mr. Crowther and his associates of Fidelity Films, Ltd. These films were recorded at Worton Hall on this British-invented and British-built apparatus. The only thing about these films which is not British, in fact, is the language, the recording, of course, being in Spanish.

The installation will run in a theatre controlled by Commercial & Maritime Film Service, who have the cinema rights for the Exhibition.

RICHARDS' WALK - OVER C.E.A. Vice-President Elect

Councillor J. Pollard has withdrawn his name as one of the candidates for the Vice-Presidency of the C.E.A.

His resignation means that Randolph E. Richards automatically becomes the Vice-President.

Mr. J. Langham Brown, on behalf of the Notts and Derby Branch, thanked Councillor J. Pollard for having allowed his name to go forward, in spite of certain responsibilities which made him reluctant to do so. He was assured of the whole-hearted support of his Branch, and had only consented to stand at the strong request of the Branch. Mr. Langham Brown felt that he ought to make that explanation to the delegates.

Emanuel Cohen Coming To Launch Paramount News

Emanuel Cohen, director of Short Feature production for Paramount Public Corporation and Editor of Paramount Sound News, sailed for London on the *Europa* yesterday (Tuesday) in connection with the launching of the British release of the News on March 2nd.



Emanuel Cohen

He is due to arrive on the 22nd and his first step will probably be to make a detailed inspection of the elaborate technical facilities which have been installed at Acton, where, during the past few months, a complete newsreel laboratory and production plant has been erected.

At present, as is to be expected, veiled in secrecy, the new Acton plant is known to include devices for the ultra-rapid handling of news film which at the moment are actually in advance of anything that the chief laboratory of the Paramount Sound News itself at New York possesses.

Stringent precautions have been taken at Acton to avoid anything more than general details becoming known of the nature of the technical equipment which, it is said, will give the new issue unexampled facilities for speed of output, but it is anticipated that as soon as the news is launched some notable advances in newsreel equipment achieved by the research experts of Paramount Sound News in the last few months will be revealed.

Silent Trailers for Gaumont Chain

Horace Sheridan, General Manager of Winads, Ltd., announces that his company has secured a contract to supply silent trailers to the whole of the Gaumont British circuit.

It will probably come as a surprise to many in the trade to know that, with the Gaumont British halls, upwards of 2,000 British exhibitors are still using silent trailers, although many of this number are doubtless wired and are relying principally on sound films to fill their programmes.

The fact that the Gaumont British circuit is to be supplied throughout with silent trailers suggests that the Gaumont British principals aim to secure some special effect by contrasting with their "talkie" programmes forthcoming announcements without dialogue.

New United Artists Star

Ina Claire, the celebrated Broadway stage actress, has signed a five year contract with Samuel Goldwyn whereby she becomes a star of United Artists along with Gloria Swanson, Ronald Colman, Charles Chaplin, etc.

L.C.C. Blow at Matinees C.E.A. Appeal for Compromise Ignored "No Children Apparently Under 7"

The London County Council decided yesterday (Tuesday) to adopt the following recommendations of their Theatres and Music Halls Committee:—

- (1) That no child apparently under the age of seven be admitted to cinemas unless during the whole time it is on the premises it is in charge of a competent and effective guardian.
- (2) That standing by children in cinema gangways be prohibited except in cases where the child is under effective control of an adult who is also standing with the child.

These new rules will come into force at once on all new licences, and as from January 1, 1932, as affecting existing licences.

Representations by the London and Home Counties Branch of the C.E.A. that rule No. 1 should not operate before 4 p.m. have been turned down, which means that no child apparently under seven will be permitted to attend children's matinees unless in charge of a guardian.

The L.C.C. does not suggest a formula by means of which exhibitors and their managers can judge with certainty the age of children presenting themselves at the box-office, nor do they define the qualifications which under these rules constitute *competent* and *effective* guardianship.

These rules will impose irritating conditions upon all London exhibitors and, if they are observed, cannot fail to be instrumental in throwing thousands of small children on to the London streets.

Brighton Trade Exhibition Committee Formed

On Monday a meeting of prospective stall holders was held in connection with the Trade Exhibition to be held during the Summer Conference Week at Brighton in June.

Capt. Paul Kimberley,
O.B.E.

Representatives of upwards of 40 companies interested in cinema accessories were in attendance.

R. V. Crow, President elect of the C.E.A., took the chair and predicted that the Exhibition at Brighton will be quite as good as, if not even better than, last year's effort. He felt it would be better to leave all matters pertaining to the Exhibition in the hands of those people who understood the

business and he proposed to hand over all the details of the Exhibition to a Committee he would ask those present to set up.

He proposed from the chair that Captain Paul Kimberley, O.B.E., should be appointed to act as Chairman of the Committee again. This was carried unanimously. Mr. Crow then vacated the chair and the meeting elected the following: C. Hartley-Davies (Organising Secretary); and a Committee consisting of G. Hall (Hall & Dixon, Ltd.); L. G. Applebee (Strand Electric Co.); R. Gillespie Williams (Holophane, Ltd.); H. R. Shilling (Kershaw Projectors); Ivor Fall (Walturdaw); S. Rayment (*Kine*); L. W. Carter (Bioscope); Frank Bowden (Theatre Equipment Co.); Major Wright (Wurlitzer); A. W. Phillips (Tungstone Accumulator Co.); H. R. Schleman (Western Electric); G. C.

Summerfield (Leyland & Birmingham Rubber Co.); and C. H. Champion, of C. Champion & Co.

The Organising Secretary placed before the meeting a rough plan of the floor space available at the Corn Exchange, Brighton, where it is proposed to hold the Exhibition. This adjoins the Dome and Pavilion where all the Conference Meetings will be held. It was agreed that all the companies requiring floor space should send in their applications before Saturday, March 14, and on March 16 another general meeting of stall-holders should be called for the purpose of allocating space. It was agreed that the space available should be divided into two categories, viz., small and large spaces, and, if necessary, each category should be balloted for, for first choice.

Screen Golfers Packed Out

The Committee of the Screen Golfing Society, having received over two hundred applications for dinner tickets for next Sunday's inaugural dinner, desire to point out that the accommodation is so taxed that further guests cannot be entertained, and that any other members desiring to attend must make immediate application for tickets.

The Screen Golfing Society played itself in on Thursday last in most delightful fashion, when the Committee invited the members to partake of a cocktail at the informal opening of the club room, which is the Bray Room of the Kit Cat Restaurant.

Jeffery Bernerd, who has the scheme so much at heart, was a most genial host, ably assisted by H. T. S. Young, Alec Braid and others who are so keenly interested in the success of the Society.

The cocktail party was an effective appetiser to the dinner on Sunday next, the 22nd, for which all the tickets have been sold out.

Amazing Report on Warwickshire Cinemas

"20 Per Cent. of Halls Dangerous"

A. C. Bunch, county architect of Warwickshire, has prepared a report on cinemas throughout the county. He states that he has inspected personally the 43 licensed premises within the county. His report is an amazing one, and one which ought not to go unanswered by the trade.

"The conditions existing in 20 per cent. of the premises," he says, "are such that anything untoward happening would seriously endanger the safety of the audience."

The result of the investigation suggests the necessity of the adoption of detailed regulation on the lines of those already adopted in many counties, defining the principles laid down in the Home Secretary's regulations. Several licensees have suggested how much they would prefer one known standard throughout the district in order to prevent confusion and what may amount to unfair competition. It is important to note that the condition in 20 per cent. of the premises are, in his opinion, actually dangerous.

With the exception of the boroughs, no technical advice has been at the disposal of the Justices. Frequent inspections are carried out by police officers who have definite orders that they are to exercise such supervision as to ensure that the provisions of the Act are complied with.

The report goes on to suggest that the most effective way by which a general standard of efficiency could be obtained in cinemas throughout the county, would probably be by direct administration, and this might be done by the formation of a licensing sub-committee, which might be empowered to issue licences when two or three members are satisfied.

It is also recommended that detailed regulations be adopted in which the general principles laid down based on the Home Secretary's recommendations.

The report conveys that in some cases licences have been issued for premises in which film exhibitions have not been held for several years, and in one case the licence is held on premises which are at the moment derelict.

E. R. B. Kemble, the Chief Constable, has considered the County Architect's report and expresses entire agreement with the recommendations.

The General Purposes Committee of the County Council accordingly recommends the appointment of a Cinematograph Licensing Sub-Committee, that as from April 1, 1931, the Council will administer the Act direct. Local exhibitors have been warned to get their "houses in order."

Pathe-Natan German Reactions

Will Ufa Take Over Emelka?

(By our Berlin Representative, Fritz Mann)

Pathé-Natan affairs—referred to exclusively in THE BIOSCOPE last week—are still agitating the German film world in consequence of connections with Emelka.

I hear from authentic sources that a line of action is now being prepared to induce the French Government to grant assistance on a big scale. It is said that 100 million francs are required for the rehabilitation of the Pathé-Natan concern. Experts set the sum much higher. There seem, however, to be few prospects of official support.

The bank of Bauer & Marchall has not taken over Natan's parcel of shares (to the amount of 20 million francs), the taking over of which was a condition of Natan's retirement. The Emelka situation still remains uncertain as far as its connection with Pathé-Natan is concerned. People who hear grass growing have the firm opinion that by spring Ufa will have swallowed up Emelka. Negotiations with the Natan group concerning Emelka are said to be still going on with Ufa as the other party.

German Film Exports Drop

The German film exports were greatly reduced in 1930. According to latest statistics, during 1930 116,068,800 meters, representing value of 30,117,000 marks, were exported, against 146,069,200 meters, valued at 35,049,000 marks, during 1929.

Important Victory of Klangfilm

Before the Berlin Chamber of Technique Klangfilm has gained a victory which is of importance in principle. This is the outcome of a law suit—the first to be gained against an exhibitor who has installed Kinton. The verdict produces a precedent and may

be quoted in all other law suits against Kinton exhibitors.

The Berlin Chamber of Commerce has just published its report for January on the situation of the German film industry. This shows that film production activity in December and January, compared with the corresponding period in 1929, is down by 45 per cent.

Ufa intend producing foreign versions (including English) of their recent successes, "Burglars," "The Man Who Seeks His Own Murderer" and "His Royal Highness Commands."

The Roumanian Government has ordained that in future in every cinema-programme at least 300 metres of culture or educational film must be shown under threats of severe penalties (possibly loss of cinema licence).

J. V. Bryson Back

Looking in better health and far fitter than he has appeared for some time, James V. Bryson returned to Film House, Wardour Street, on Monday, after a 16 days' break, spent in France and Italy.

Lightning visits to Paris, Rome, Nice and other cities, have been successful, from both health and business points of view, stated Mr. Bryson.

"If any present-day showman wants to get an angle on showmanship on the big scale," he added, "I strongly advise him to visit some of the old ruins I have just seen around Italy. The Colosseum, Rome, will give any man the right idea for building a super show house!"

"A" Film Test Case

Stipendiary Upholds Liverpool Local Justices

Judgment has been delivered by the Liverpool Stipendiary in which he upheld the validity of the rule made by the local justices forbidding the admission of children, even when accompanied by parents or guardians, to cinemas showing "A" films.

"The Bioscope" understands that after the Stipendiary's judgment, Mr. Norman Hart and G. Dudley West (Secretary, N.W. Branch) had an interview with the Chief Constable, and that until the appeal is heard, no proceedings will be taken against exhibitors who show "A" films to children accompanied by parents or guardians.

Summonses were issued against the Adelphi, Burlington, Roscommon and Gem Cinemas, Liverpool. The Stipendiary decided to take the case against the Burlington Cinema Co., Ltd., which was summoned in respect of the exhibition of "Red Pearls," and Arthur Joseph Willett, the licensee, was summoned for aiding and abetting.

Before delivering judgment, the Stipendiary said it was clear that Willett had been instructed by his association to allow all children to view "A" films if they were accompanied by an adult.

The company was fined £10 and the licensee £2.

Mr. Norman Hart, who defended, said, in view of the importance of the matter, he would have to take the question to a higher court.

The remaining summonses were adjourned until Thursday, April 30th.

The Stipendiary said the points to which he had addressed himself were:—

1. Was it reasonable or in the public interest to prohibit the exhibition of "A" films to children under 16 under all circumstances, unless only with the express consent of the justices, bearing in mind that such prohibition might be regarded as interfering with the natural right of a parent or guardian?

2. Did prohibition in such an unlimited form impose a serious restriction upon the licensee with no good object?

Parliament, he said, had taken upon itself the role of a national parent or guardian. It seemed to him there was nothing inherently unreasonable in the Liverpool City Justices saying it was not desirable that any film should be shown to children under sixteen except only with the express consent of the justices and, further, that it was better to leave the question entirely to the discretion of the justices, rather than to the individual judgments of the parent or guardian.

Although some parents would sometimes be prevented from attending a cinema because they could not leave their children unattended at home, he could not regard such personal inconvenience as any ground for holding that the rule was unreasonable.

Cinema Designer's Move

Mr. Jarratt, of the Suprema Publicity Service, has secured the services of T. C. Carter, the well-known cinema display expert, and his designer, V. Mehra.

Mr. Carter has been responsible for some of the best displays seen at many of the West End houses and has been responsible for raising the standard of cinema display work to a great extent. Before joining Suprema, Mr. Carter was with Jackson's Studios.

Sunday Opening For All

Monopoly and Hypocrisy Will Serve No Cause

THE BIOSCOPE believes that the whole Cinema Industry should decline positively to countenance the L.C.C. recommendation that Sunday Opening of Cinemas be legalised subject to continued and compulsory contributions to charity

THE BIOSCOPE believes also that the Cause of the Cinema in this campaign is the Cause of the Music Hall, the Theatre, the Dance Hall, the Skating Rink and the Boxing Hall and every other place of legitimate entertainment.

The question is whether each member of the public shall or shall not be allowed to spend Sunday as and how he chooses.

THE BIOSCOPE recognises that only if this question is fought and won with clean hands—hands free from the taint of monopoly or hypocrisy—will the ultimate good of the Cinema Industry be served.

And as a gesture to "outside interests" we publish below extracts from a Statement prepared by John C. Haddon and issued with the full approval of the Society of West End Managers, the Musicians' Union, the British Equity, the Electrical Trades Union, the National Association of Theatrical Employees and the London Trades Council.

We urge the leaders of the Cinema Industry in this Sunday Opening Fight to Uphold the Cause of Liberty, Justice **—AND EQUALITY.**

A PART from a few unfortunate sneers at the cinema, Mr. Haddon's case, from which the following are extracts, is a vigorous championship of the public right to Sunday entertainment.

He says: "A quaint place is this old England of ours. And a strange people are we English. The visitor to our shores gazes blankly at the long-suffering manner in which we put up with a thousand and one anomalies.

Visiting London in the past, he has been astonished to find, for instance, that though the law allowed him to witness a cinema entertainment on a Sunday evening, it forbade him attending a stage performance.

No wonder visitors to London were surprised. Yet those visitors may find the position even more farcical in the future. They would be still more surprised if they were allowed to see nothing at all! That is a distinct possibility, for if certain Sabbatarian interests obtain their way, all London's cinemas, as well as theatres, will be forced to close on Sundays.

The stumbling block in the path of such Sunday entertainments is the existing law . . . the **Sunday Observance Act**—an antiquated sample of legislation placed upon the Statute Book **one hundred and fifty years ago!**

Up to Stuart times, theatres were open on Sundays. Sunday, in fact, was the Theatre's great day. Then came the Revolution, Oliver Cromwell, and the wave of Puritanism. The theatres were closed down on Sundays. And closed they remained until the Restoration, when Charles II saw to it that they were opened once again.

A century passes, and we find ourselves in the times of King George III—that gentleman whose sterling qualities lost us the American Colonies. 1780! A certain clergyman named Porteous, who had been made Bishop of London by King George, introduces a Bill into Parliament. It is passed by the House of Lords and is placed upon the Statute Book. Under the new Act, no "house, room, or other place" may be "opened or used for public entertainment or amusement" on Sunday.

The anomalous aspect of the case, however, is this. The Act was not aimed at the Theatre at all. It was framed in order to close down certain public rooms—such as Suffolk House, at that time situated near Oxford Circus—where "religious"

meetings, at which atheistic doctrines were preached, were held on Sundays.

Here is the preamble of the Act:—

"Whereas certain houses, rooms, or places, within the cities of London or Westminster, or in the neighbourhood thereof, have of late frequently been opened for public entertainment or amusement upon the evening of the Lord's day, commonly called Sunday; and at other houses, rooms, or places, within the said cities or in the neighbourhood thereof, under pretence of enquiring into religious doctrines, and explaining texts of Holy Scripture, by persons unlearned and incompetent to explain the same, to the encouragement of good morals, and to the great encouragement of irreligion and profaneness; be it enacted."

This preamble speaks for itself. The Theatre suffered, and still suffers, from the inhibitions of an Act which was not aimed at the Theatre at all.

The present position is extraordinary to say the least. Despite the clear prohibition of the Sunday Observance Act, Sunday opening of places of entertainment has been an accomplished fact. Talkies, concerts and private dramatic performances have all been held on Sundays.

Nearly one million people in London alone pay for admission to places of public entertainment on Sundays.

That such should be the case, in face of the existing law, is incredibly anomalous. But the greatest anomaly of all is that while London has accepted so many varied classes of Sunday entertainment, the theatres are still forced to remain closed.

Londoners may go to dance clubs on Sundays. They may watch cabarets during their dinner. They may go to concerts at the Albert Hall and elsewhere. For these types of entertainment, the principle of Sunday opening has been accepted. Could there be any possible violation of that same principle if dramatic performances were also given publicly?

The desire of the L.C.C. and the intention of the Cinema owners is to try to pass through Parliament an amendment to the Cinematograph Act. Should they be successful, cinemas would be legally permitted to open

on Sundays; but theatres, music and concert halls would still have to keep closed.

The gross injustice of this is obvious.

As an alternative, should all the cinemas be closed down on Sundays?

That is unthinkable, for many reasons. The police, alone, would advance incontrovertible arguments against such a drastic procedure. What would happen to the countless thousands who have hitherto patronised the Cinema on Sundays? Are they all to be thrown upon the streets? Those responsible for the maintenance of law and order would view such a prospect with dismay.

Again, the dullness of the British Sunday is proverbial; and, even at present, it frightens far too many visitors away to the Continent. Is it to become duller still?

The Theatre does not desire any such thing. What it does desire is justice and equality. If the theatres have to close on Sundays, then the cinemas should close. If, on the contrary, the cinemas are to remain open on Sundays, then other entertainments should have an equal right. Surely that is only fair play?

With the object of removing the present obstacle, a Bill has been introduced into the House of Commons under the title of "The Sunday Observance (Amendment) Act (1780) (No. 2)." This Bill, if passed through Parliament, will amend the law relating to the opening on Sundays of all places of amusement, and will regularise the position of Sunday entertainment in the Administrative County of London. The Bill does not apply outside the County of London, unless the different licensing authorities think fit to adopt the measure by resolution of their members.

It is most unlikely that general Sunday opening would take people away from the Churches or Chapels. There would still be nothing to prevent those who desire to go to Church from attending Morning Service, and if those who are in the habit of going on Sunday evening suddenly change that habit—well, their religion can mean little to them.

There is nothing wrong or anti-religious about wholesome entertainment.

ALL THAT THE ENGLISH THEATRE ASKS IS A SQUARE DEAL. THE SUNDAY OPENING OF THEATRES, CONCERT AND MUSIC HALLS WILL GIVE EVERYBODY JUSTICE.

Talk of the Trade

Bright'uns!—Richards' Good Luck—As the Crow Flies—Paramount in Spain—The "Trader" Habit—Variety Again—Barnum's "Funeral"

FARADAY HOUSE,

February 18, 1931

Must We Become Exhibitionists?

I am frightfully embarrassed. At Monday's meeting of those interested in the forthcoming Trade Exhibition at Brighton it was proposed, in order to avoid confusion, to make all the standholders "exhibitionists." It sounds harmless enough, but look it up in the New Century Dictionary and you'll see the point. Webster's definition is terrifying enough, for it tells me that an exhibitionist is "one possessed of a certain morbid habit." Now if one cannot exhibit at Brighton without becoming an exhibitionist, I'm non-competitive for reasons I do not feel called upon to disclose.

Randolph Richards' Walk-over

The withdrawal of Councillor J. Pollard, the Notts and Derby nominee for the Vice-Presidency, leaves Randolph Richards to a walk-over. As J. Langham Brown explained to the General Council, Councillor Pollard was reluctant, in view of certain other responsibilities, to allow his name to go forward and he only consented to stand when pressed strongly by his Branch. However, in the end he has been compelled to withdraw, and in doing so extends his cordial good wishes to Mr. Richards. I referred to our Southern friend a few weeks ago, when I remarked that almost certainly we shall be told that big offices are being entrusted to relatively small men. Apart from his amiability, Mr. Richards is, I consider, to be congratulated on having the courage to face the onus of responsibility which the Presidency brings. His is an example to the bigger men we sometimes read so much about.

"As the Crow Flies"

But a very short time and we shall find R. V. Crow, London's own nominee, in the presidential chair of the C.E.A. The honour thus paid to Mr. Crow will, I trust, redound to the credit of the C.E.A. For the President-elect is a likeable fellow, as well as (if he is not spoiled) a fearless advocate with a good deal of genuine concern for the well-being of the smaller fry. I have not discovered his formula, but during the past two years he has also in some miraculous way become an entertaining public speaker. He has acquired in a remarkable fashion a direct and forceful style which need not be his. And it is going to prove to his great advantage (as well as to that of the trade and the trade Press) during his coming period of office. I am not unmindful of the fact that, as in affairs of National Government, so also in the politics of such a body as the C.E.A., the boldest "Minister" is apt to lose something of his originality and daring out of respect for the equipoise of his "Permanent Officials." But I hope that all through his year of office Mr. Crow is going to work fearlessly for those of his fellow exhibitors most in need of his support. In the face of vicious officialdom, Mr. Crow as the "Minister of Panton St." must remember that whichever way the wind blows, it is the most direct way to his own objective that the crow always flies!

They Read It in the Bio!

I am not surprised that Frank Hill, Secretary of the K.R.S., is moved to protest concerning quotations from his Annual Report which were brought before last week's General Council of the C.E.A. You will recall how Mr. Hill in his report predicted certain developments in connection with film rentals. These predictions were qualified by certain paragraphs later in the report. These apparently were not considered by the C.E.A., and Mr. Hill feels that certain matter has thus been torn from its context and misrepresented. Naturally, the C.E.A. is out to make the best possible use of Mr. Hill's statements, and maybe, as he says in a letter to the C.E.A., "quotation for subsequent publication of portions of a report in support of a policy or point of view may be good journalism and politics, but is not conducive to the best results." However, he need have no fear that the rank and file of C.E.A. membership will be led up the garden, because the whole of Mr. Hill's report was published in THE BIOSCOPE and aroused great interest and a good deal of comment among exhibitors all over the country.

Paramount Theatres For Spain And

I wonder whether the present political crisis in Spain will seriously hamper plans which Paramount have in hand to build two fine new theatres in Madrid and Barcelona. It is possible that anything might happen there, and if Alfonso continues to show fight maybe complete confidence will not be restored for a long time to come.

Coming nearer to home, I hear that Paramount, as at present arranged, plan the opening of cinemas first in Newcastle, then in Leeds, next Liverpool and then Glasgow.

This "Trader" Habit

Under the influence of "Trader Horn" the M.-G.-M. boys are getting into nasty habits. Their publicity chief addresses me as "Trader" Mooring—I wish I were—and signs himself "Trader" Howe. He promises us an early "Trade(r)" Show; says the "Trade(r)" Press is going to shriek about this film—in lit. and in ads.! Only one extravagant claim in this remarkable epistle. He believes our appreciation and admiration for the leading "Traders" in this industry will cause us (after seeing "Trader Horn") to return M.-G.-M.'s next cheque marked "paid in error." Not, I predict, unless the bank first marks it "tRaDer."

Dent's Protest To "Variety"

I understand that Arthur Dent, of Wardour, has written a protest to *Variety* concerning recent criticisms of his company's policy and films in America. You will remember that THE BIOSCOPE referred to this subject last week, but since then a further issue of this American show paper is to hand, in which a precedent is created which cannot fail to arouse fresh comment. While ostensibly reviewing "The Love Habit," an American representative of *Variety* goes out of his way to comment on

the B.I.P. American policy generally. He describes British International's experiment at the Cohan Theatre as a general failure, and goes on to say "Not because of the producer and distributor both being British International, but because of stories, aims and people, this Cohan weekly try of English-mades must convince B.I.P. and the British they do not make 'talkies' for America. . . . the English idea is not America's."

Age and America

After a great deal more concerning British production policy generally, this reviewer deigns to return to the subject of his review and heaps criticism upon Seymour Hicks and Edmund Breon, whom he describes as being "terribly miscast." If the reviewer's objections to Seymour Hicks are based principally upon the actor's age, the bottom falls out of his criticism, for "this English idea" appears to be identical with that exploited in numerous American films. Who has not seen that fine American actor, Lewis Stone—grey and well beyond middle-age—acting with consummate skill the part of a screen philanderer? There have also been scores of successful American films which in point of plot, direction and general mounting have fallen well below the standard set by "The Love Habit." If Mr. Dent's protest fails to take effect I understand he proposes to place some interesting facts before the whole of the British Press. This, I think, would be a very sound move, and I can only think of one other which might produce more gratifying results.

Pulse or Pockets?

"Do I keep my finger on the public pulse? Why, I didn't know that the public had a pulse. I thought it only had pockets, and that's where I like to put my fingers."

Candid Production Chief.

(Everyones, Australia.)

Wright Right Against Barnum

This week I have won the applause of R. M. Wright, proprietor of the Picturedrome, Leicester. It is good to be right with Mr. Wright, because he is not one of the "Yes-men" of the cinema business. As you probably know, he is a fearful adversary, with a devastating way for all those who oppose him. Mr. Wright applauds my references of last week to Carl Laemmle's revolt against "Dignity in Film Publicity." I wish I had space to publish the whole of Mr. Wright's letter because it would probably provoke much discussion. Not all exhibitors, even in these enlightened times, believe in dignity in advertising. In Mr. Wright's opinion, however: "If Carl Laemmle's advice is for British exhibitors—and that means they must follow the line of exploitation laid down by his own organisation—let me say at once, if we admitted to play fast and loose with the intelligence of the British public as his Exploitation Department does from time to time, then believe me, we should be killing the business in this country in the surest possible manner. Let us have showmanship but not cheap-jack catchpenny ideas. Exploitation," adds Mr.

Wright, "to be successful with the British public (and with the British exhibitor, too, Mr. Laemmle!) must be such that confidence is maintained between the seller and the buyer, and in this direction Truth, Sincerity and Dignity are not unsound foundations to build upon."

In short, Mr. Wright considers, and I most certainly agree with him, that the advice to get back to Barnum methods of advertising, which may or may not be good for America, is definitely unsound for Britain.

Tatler and an Interesting Hour!

A. E. Newbould kindly invited me to try an hour's Tatler entertainment. I never dreamed I could enjoy an hour of anything with a name like "Tatler," but I did. This particular "Tatler" is not a new paper or a reincarnate gossip. It is, or rather was, the Super Cinema, Charing Cross Road, which, as a U.P.T., managed somehow to get into trouble with the authorities. The L.C.C. declined a licence. But Gaumont-British have renovated the place completely, reapplied and secured a licence, and have renamed it the Tatler, at the same time starting a novel and interesting experimental change of policy. From mid-day to 11 p.m. patrons may walk in at will, paying 6d. or 1s. for the hour's run. Performances go on continuously and no full length picture is shown. This week's bill includes the Gaumont Sound News, a "Mickey Mouse" Cartoon, one of the "Strange As It Seems" series by John Hix, and "The Wonder of the World," a most amazingly clever assembly of "shots" illustrating the activities of different races in far-removed corners of the world. I hope the experiment will prove successful. When the idea is got into full swing and a little publicity is put behind the effort, I see no reason why the "Tatler" should not become as popular a "call" house as the News Reel Theatre in Shaftesbury Avenue.

Mead of Praise In Praise of Meade

The close of "Hell's Angels" season at the Pavilion means rather more than the end of a terrific West End run. It means that Charles Meade, who came over for Howard Hughes in order to put over this fine show, is to return again to li'l ole New York, and as Major Bill King, of United Artists, said at a farewell luncheon the other day, "America's gain will be our loss." In the course of a year U.S.A. sends us over a tidy few special couriers and so forth. Like the girl's oranges, some are and some ain't, well, Charlie Meade is. Which means that he is a jolly fine upright fellow. All on the square and as keen as mustard. None of the big bull's fast publicity blab with him, but good honest truth-in-advertising stuff which the British gullet will pass. Meade will be missed, as lots of pressmen said at the presentation lunch party. And the compliments didn't "pay" for the lunch. The pocket paid in cash and the heart in coppers. Everybody was glad to see Charlie Meade receive with such boy-like pleasure a gold cigarette case. His charming wife was presented with a time-piece so as not to be too long gone without remembering England.

Not Negotiable

A blue bead is suspended over a W.E. equipment in the Near East, for the purpose of keeping away "the evil eye."

Blue beads, I am informed, have absolutely no effect on the W.E. accounts department at Bush House.

OBSERVER

"City Lights" on the Screen "One of Chaplin's Best"

(By Heinrich Fraenkel, Special BIOSCOPE Representative)

I am used to crowds. I have been through one major and several minor revolutions. I have seen a Derby at Epsom, and I have almost seen a Cup Final at Wembley.

I have taken one or two rides in the New York Subway. I have been to Margate on a Bank Holiday, and I have attended several "major openings" in Hollywood.

But I have never yet seen (and I hope I never will) a crowd nearly equal to the one surging, flooding, beating, trampling, yelling and cheering round the new Los Angeles Theatre, before and after the premiere of Chaplin's "City Lights."

It took my car exactly one hundred minutes

to mean the end of the Hollywood film industry!

"One of Chaplin's Best"

However, as to "City Lights," I need not say very much. Very soon the picture will be presented in London and the British people must be left to judge for themselves. I will say that "City Lights," if not the best, certainly ranks among the best three pictures Chaplin has ever produced. And that means a lot, for I am basing my judgment on the Chaplin standard and no other.

It would be silly to join or follow the countless arguments that are, and have been, raging concerning whether this picture can be considered as an argument for "Silents" and against "Talkies," or vice versa.

It certainly cannot be considered as any argument either way, for the simple reason that whatever is right or wrong for the one and only Chaplin, does not apply anywhere to any other artist or producer.

Chaplin can't help producing silent pictures as long as he sticks to his famous character and type of story: and I don't see why he shouldn't, considering that millions derive endless joy from it.

Regarding the story of "City Lights," Chaplin—a tramp—is in love with a blind girl. He saves the life of an eccentric millionaire who, under the influence of drink, befriends the tramp, throws him swell parties and gives him a thousand dollar bill and a Rolls-Royce. In his alternating spells of sobriety the millionaire does not recognise the tramp and has him thrown out of his house.

Chaplin loses a job he has secured as a street-sweeper and vainly tries to make money at boxing.

He is suspected of theft, however, and gets into jail. When he comes out the girl has regained her sight. All the time, she has been waiting for her benefactor, whom she visualizes as a man as handsome as he must be wealthy.

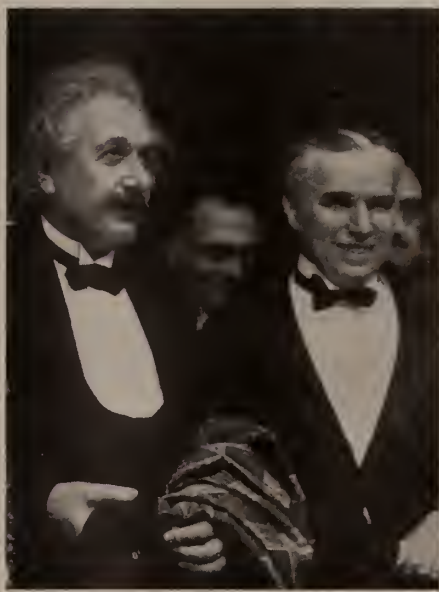
When she sees Charlie for the first time she laughs at his antics; but then she does recognise him. "You?" she whispers. Charlie smiles, "You can see now?" The girl can't help showing her disappointment. "Yes, I can see now." And as Charlie turns away, with a whimsical smile and a world of pain beneath it, he gives us, on a few feet of film, some of the finest acting the screen has ever seen.

Whatever one may think of the ending, however, it certainly is a very beautiful story and one which—as one can easily see—lends itself to pathos no less than to an almost unlimited scope for the peculiar Chaplin humour.

There are many old gags—very old gags—and although one never tires of seeing these old ones, there are also quite a number of very delightful new ones.

There is a screamingly funny sequence of Charlie's adventures in the boxing ring (alternating as boxer and referee), there is an absolutely new (and "sound inspired") gag of a swallowed whistle producing whistled hiccoughs which, incidentally, call up taxicabs which are not required and dogs which jump up all uninvited. There is a delightful opening sequence in which an unveiled statue figures. This is used to satirise "talkie" dialogue. Again Charlie, as a street sweeper, turns disgustingly from a long procession of horses, only to be confronted by the spacious rear elevation of a giant elephant. There are scores of others. But what is the use of describing them? You must go ahead and see the film.

CHAPLIN ARRIVES



..... "Chaplin arrived with Einstein, who looked embarrassed—maybe because he had never seen the elements of time and space so rudely mishandled."

to do the last two or three blocks, and when about a hundred yards from the theatre gate we gave it up as a hopeless job, and spent more than fifteen minutes walking, pushing and fighting the remaining 100 yards.

The performance was scheduled at 8.30. Just after 10 the loud speaker announced that the audience was nearly assembled and the show would soon begin.

Almost every second or third of the arrivals was notable enough to necessitate being announced by microphone and loud speaker, to a varying degree of cheering from the multitude outside. And, of course, never was there a louder (and better deserved) round of cheering than that which announced the arrival of Charles Chaplin, accompanied by Professor Albert Einstein. The latter—as the picture suggests—looked embarrassed, maybe because he had never seen the elements of time and space so rudely mishandled!

At last everybody—surely everybody—was assembled, and as the show was just about to commence I could not help shuddering at the thought of what would happen if somebody took it into his head to throw a few bombs into the theatre. It would have

British Studios To-day

T. Hayes Hunter For Gainsborough—Forde Starts "The Ringer"—Sterling Begin "Tilly of Bloomsbury"—John Harvel is Col. Bengel—"Captivation" for United Artists



John Stuart, Robert Rendel (Sherlock Holmes) and Reginald Bach in one of the hot moments from "The Hound of the Baskervilles," Gareth Gundry's current Gainsborough production

T. Hayes Hunter Back

T. Hayes Hunter has, I believe, been taking an intensive course of Turkish baths in readiness for his come-back to the studios. He is to direct a new Gainsborough feature, "The Man They Could Not Arrest"—which to me sounds an exceedingly amusing title. It will be a full-length picture, and testing is going on now. Production will begin immediately. V. Gareth Gundry and his "Baskervilles" Company leave for Dartmoor on location. This they expect to do in about ten days' time.

Boiled Sugar Skylights

The Islington "talkie" studio is a "rough house" these days. Gainsborough's new version of "The Hound of the Baskervilles" is full of fights and moments of mystery. Robert Rendel, as "Sherlock Holmes," and Reginald Bach, as "Stapleton," have been the principal contestants in most of the rough and tumbles, and in one scene Rendel chased Bach up a flight of stairs and out on to a roof. Here pursuit ended with Bach falling through a "glass" skylight—the "glass" being sheets of boiled sugar—and Rendel returned to succour Frederick Lloyd who, as "Dr. Watson," had been unceremoniously knocked senseless a little earlier. Gareth Gundry, the director, has at least another week's work at Islington before going down to Dartmoor for exteriors in which the Hound itself will be one of the principal actors. Gordon Stewart, made famous by his hobby of breeding Great Danes at the Send Kennels in Surrey, has voluntarily offered one of his champion dogs, "Hans of Send," a massive but tractable canine actor whose suitability, vocally and otherwise, for the title role, has been proved by microphone and camera test.

"The Ringer" Starts

Beaconsfield Studios realised their close connection with Edgar Wallace on Monday, for the first set of "The Ringer" revealed the Scotland Yard office of the Assistant Commissioner of Police. Everything was

there—even to the map of London, and the telephones which vibrate with the latest complications that one always expects from a Wallace thriller.

A strong cast has been lined up for "The Ringer"—John Longden, Patrick Curwen, Franklin Dyall, Gordon Harker, Esmond Knight, Dorothy Bartlam, Carol Goodner, Kathleen Joyce, Arthur Stratton and Eric Stanley. Direction is by Walter Forde, assisted by W. J. Dodds and Herbert Smith. Cameramen are Leslie Rowson, Alec Bryce, W. Brocklebank and Hugh Rose. Eugene Pizey is taking stills.

West Is Not East!

One scene for "The Happy Ending," Gaumont's current "talkie" production, is laid in an Indian railway station. Millard Webb, the director, had the "station" built upon the open-air "lot" near the Uxbridge Road, together with a portion of a mail train, white painted and "louvered" against sun and heat, standing at the platform.

With a chattering crowd of native "extras" as highly competitive porters and travel-agency men, a gharri pulled by a flea-bitten horse, palm trees and authentic Hindustani inscriptions everywhere, it might have been possible to forget that the locality was West London. But although the sun shone last Friday when the scene was filmed, it was bitterly cold. The wind was as eastern as the setting! One felt distinctly sorry for George Barrand, Anne Grey, the supporting artists and the native "crowd," all dressed in drill suits and cotton frocks.

The action of this "shot" was the meeting of husband and wife, played by George Barrand and Anne Grey, and however they might have been affected by the weather, they put plenty of warmth into their "reunion!"

"Tilly of Bloomsbury" Starts

Sterling Films have cast the following players for "Tilly of Bloomsbury," which started production at the B. & D. studios on Monday, under the direction of Jack

Raymond:—Phyllis Konstam, Sydney Howard, Mabel Russell (ex-M.P. actress, whose "talkie" debut this is), Edward Chapman, Ellis Jeffreys, Ena Grossmith, Olwen Roose, Marie Wright, Leila Page (Mrs. Jeffrey Bernard), H. R. Hignett, Richard Bird and Sebastian Smith.

The scenario is by W. P. Lipscomb, who wrote in the New Year number of THE BIOSCOPE giving his views that "talkies" must be essentially moving pictures and embody the technique which has brought silent films to a stage of artistic perfection. Mr. Lipscomb has been able to apply many original ideas to the treatment and screen adaptation of "Tilly of Bloomsbury."

Lachman Starts Again

Harry Lachman yesterday recommenced shooting on "The Outsider," which he is directing for Eric Hakim at the B.I.P. studios, Elstree. Joan Barry, who stars in the picture, and whose illness has held up active production for just over a week, has now recovered.

"Alibi" Ahead

"Alibi," Julius Hagen's current production for W. & F., is going well ahead at Twickenham, where I understand Franklin Dyall, in his part of the villainous Sir Roger Ackroyd, has now been successfully murdered. There are two additions to the cast of "Alibi"—Mary Jerrold and Ronald Ward, who will play the part originally assigned to Leslie Perrins. Other players include John Deverell and Austin Trevor.

John Harvel is Col. Bengel

John Harvel, of John Harvel (Productions), Ltd., who, as I have already told you, has just directed a full-length comedy-drama, titled provisionally "Captivation," is no longer a "mystery man." Scores of people in the business have asked me who John Harvel is. For a special reason I declined to divulge the secret; but now the picture is completed, the trade may be told that he is Col. Bengel, a close relative of the Pritchard family, whose initials P. forms part of the title of W.P. Films, and whose capital helped substantially in the flotation of that company. The Williams Brothers, whose initials complete the company's title are, I believe, in no way interested in Col. Bengel's (pardon, John Harvel's) latest production, which, to judge by "rushes" shown me in the British Lion studios theatre, is going to be interesting.

Norman Arnold's "Cubistic" Sets

For one thing, Betty Stockfield is the star. That "captivates" me at once. I wish they could have found her a more debonair young husband than Conway Tearle, but at least Mr. Tearle can act! So can Violet Vanbrugh, Frederick Volpe and Louie Tinsley. I was among the guests at a press luncheon given by the John Harvel Productions, at the Saracen's Head Hotel, Beaconsfield, last Wednesday, and arrived at the British Lion studio just soon enough to see the final scenes "shot." Some of the most exquisitely modern "sets" of furniture have been designed by Norman Arnold, to whose amazing originality I pay tribute. The story has a slight "Monto Carlo" flavour which

will, I imagine, hand all the "spicing" to Betty Stockfield. If she doesn't allow praise to turn her pretty head, she is going to be the biggest box-office bet in British pictures.

"Captivation" for United Artists

Murray Silverstone, of United Artists, whom I met at the presentation luncheon arranged in honour of Charles Meade ("Hell's Angels" special exploiteer), now on his way home to U.S.A. with Mrs. Meade, tells me that United Artists are definitely arranging to distribute "Captivation." Mr. Silverstone was interested to hear that I had seen rushes and that these and the Norman Arnold "sets" give great promise of a fine film. Certainly the John Harvel company is fortunate in fixing distribution through a concern of the standing of United Artists, especially in view of the fact that Mr. Silverstone is one of the few American executives who are out to give British pictures a real "break."

De Courville's "Cabbies"

Real London "cabbies" took to the movies in the early hours the other morning, when the Famous Players' Guild erected their arc lamps in the middle of Piccadilly and "commandeered" an entire taxi rank for exteriors for "77, Park Lane."

John Harding, production supervisor, selected representative "types" from the assembly of cabbies. Under the direction of Albert de Courville, the temporary actors were manoeuvred to and fro with their cabs, representing London's night traffic; and all the while the taximeters ticked up.

Conspicuous amongst the cabbies, street cleaners, policemen and London's night crowd, which collects from nowhere, were Betty Stockfield and Malcolm Keen, both in evening dress, the chief characters in this dirty piece of work.

Short Shots

Ivor Novello has signed a five-year contract with M.-G.-M. He will go to Hollywood in the summer after he has concluded a New York run of his stage play, "The Truth Game."

* * *

"Cupboard Love," a B.I.P. short, now being directed by Bernard Mainwaring, has only three characters; Marjorie Mars, Maurice Evans and Helena Pickard are playing them.

* * *

Eric Gray has been appointed still cameraman on Harry Lachman's current production "The Outsider," and O. Trytel is writing the special music for the picture.

W.H.M.

Kinematograph Society's Next Meeting

Owing to unforeseen circumstances, the date of the next general meeting of the British Kinematograph Society and the venue have had to be altered. The meeting will take place on Tuesday, February 24th, instead of Monday. The place will be the Gaumont-British Theatre, Film House, Wardour Street. The time will be as before, 7.45 p.m.

At this meeting a full discussion of the draft constitution as drawn up by the executive will take place, and amendments, if any, incorporated. The constitution as passed by this meeting will then stand as the permanent by-laws of the Society.

Also at this meeting the officers for the year will be elected.

British Instructional : New Plans

Anthony Asquith's Next

After a period of comparative inactivity, during which the Company's amalgamation to



H. Bruce Woolfe

British International has been effected, British Instructional are again to commence active production. Two new feature productions are to commence almost immediately under the personal supervision of H. Bruce Woolfe.

These are "The Limping Man," in which Franklyn Dyall will star under the direction of John Orton, and "Carnival," an adaptation of Compton McKenzie's well-known novel, which will be directed by Anthony Asquith, who has been given *carte blanche* to base on this story

one of the most ambitious and spectacular films ever undertaken by British Instructional.

Four other features yet to be titled have been decided upon; a further announcement will follow very shortly.

In addition to its new activities in feature film production, the British Instructional concern is setting up at once an entirely new department for the production of shorts. No less than 24 Secrets of Nature shorts are planned for the coming year, and in addition to these there will be produced an entirely new series of novelty featurettes, exact details of which are being kept secret. It is interesting to know that Mr. Bruce Woolfe contemplates taking a more active part in the studio side of the Company's activities. He will himself supervise the whole of this new schedule, which as at present arranged will be completed entirely at the Welwyn Studios.

Australia Banking Hopes on British Pictures

Exhibitors "Bribing" the Kids

(From Our Own Australian Correspondent, Lindsay Endean.)

"The W Plan" is the first new year picture carrying a British trade mark to go out, and it made a nice start in Sydney with an extended season run at the Lyceum. If the picture makes a hit (and it has already done so with the newspaper and trade critics) the fact will be a feather in England's cap, as the theatre has found it hard to get a winner of late.

"On Approval" is expected to do big things here, having measured up even better at New Zealand box-offices than "Rookery Nook," and the latter made the records topple. The Australian premiere is set for the Sydney State, Australia's million pound theatre.

* * *

Miniature golf continues to slide, and at present only the de luxe courses are doing any business, and these only because of competitions, with such desirable things as motor cars and radio sets as prizes. The charge per round has dropped, generally, to 6d., a cut of 50 per cent. on the charge in the boom days of a few months back. The sudden death of the game, which is estimated to have around £300,000 invested in it, will see practically all operators showing a loss.

* * *

The financial trouble through which Australia is at present passing is naturally affecting theatres and practically every allied interest of the motion picture industry. Heavy salary cuts and mass dismissals are the headaches offered, and there is very few in the business who are not hanging on to their jobs with grim determination. One big circuit dismissed 54 employees last week.

Optimists predict a "turning of the

corner" very soon, but in the meantime the going is proving tough.

* * *

Tom Holt, who went to Hollywood as F. W. Thring's representative in connection with the establishing of a "talkie"-producing centre locally, is back with everything ready for an early start. He says that Eff-Tee Productions plan to start actual filming in April.

Norman Lindsay's novel "Recheap" will be followed by "The Sentimental Bloke," once made here as a silent, as the first important "talkies" to be tackled. It is stated that a Hollywood director has been engaged and he comes here later in the year.

* * *

Just how hard it is to get the crowds to attend picture theatres is instanced in the manner in which matinee shows are being conducted. Even the first line houses are going out enthusiastically after the kid's sixpences. Besides the show, the patrons are treated to sweets, toys and novelties as extras, free of cost.

It is all right getting the kids along; there is money in them, and their talk is liable to bring the parents to the theatre also, but it certainly is hard lines when they have got to be bribed.

* * *

The first full length "talkie" to be made there was completed last week by Norman Dawn, American director, who did the job out of his own pocket. I had a look at the early rushes on the film, which is titled "Talkie Mad," and then the sound was not so good, but, I understand, a new system of recording has brought this important work up to the best standard of perfection.

Dawn has worked hard and under difficulties over a period of six months, and for his sake it is hoped that the picture gets somewhere with the locals.

Latest
News About
Pictures—
in Pictures

BIOSCOPE ART
SECTION ∴ STILLS . .
FROM FORTHCOMING
BOOKINGS. —————

Fox's "Court of King Arthur"



Big claims are made by the Fox organisation on behalf of Will Rogers' new starring picture, "The Yankee at the Court of King Arthur," the new talk version of which will be seen by London in the near future. Supporting players include William Farnum, Brandon Hurst and Frank Albertson.



WILL ROGERS
AS THE YANKEE

TWO THIS WEEK—



On Friday next, February 20th, at the Palace Theatre, at 3 p.m., P.D.C. will present their latest Bill Boyd picture, "The Painted Desert," an unusual story of "the great outdoors" in which the highlights are provided by hundreds of stampeding cattle. In principal supporting roles are Helen Twelvetrees and William Farnum.

—FROM P.D.C.



The first of the P.D.C. dramatic subjects to be produced at Cricklewood, "Other People's Sins," offers a gripping story in beautiful photography. Anne Grey makes a big success of the feminine lead, with Stewart Rome and Horace Hodges as principal supporters. Directed by Sinclair Hill, it is likely to prove a big booking proposition, and is to be shown at the Cambridge Theatre on Tuesday next, February 24th.

A Ken Maynard Western



"FIGHTING
THROUGH"

The first Western made by Ken Maynard for Tiffany will be screened at the Astoria, Charing Cross Road, on Friday, at 11. The picture is being distributed by Gaumont.

An Avery Hopwood Play



Miriam Hopkins heads the cast in "Fast and Loose," adapted from Avery Hopwood's play "The Best People," and is supported by Carol Lombard, Frank Morgan, Charles Starrett and Henry Wadsworth. A story of youthful indiscretions, the picture is to be unreeled at the Carlton on Tuesday next, at 11.

COMEDY-DRAMA
FROM PARAMOUNT

With "Trader Horn"—



REMARKABLE M-G-M STORY—



Metro-Goldwyn-Mayer's long-awaited African jungle film "Trader Horn" had its New York premiere early this month and is to be seen in London within a week or so. The white cast is headed by Harry Carey, Edwina Booth and Duncan Renaldo. With them the director——

—In the African Jungle



—OF ROMANCE IN THE WILDS



—W. S. Van Dyke, travelled 15,000 miles for his locations. The company and 25 technicians spent six months in British East Africa, proceeding inland past Nairobi to the West Shore of Lake Victoria and into the wilder parts of the Belgian Congo. Thousands of blacks, including some pigmy tribes rarely seen by white men, were filmed.

Gainsborough Comedy and—



LESLIE HENSON
TURNS BOOKIE

Ideal Films will unroll their new Gainsborough comedy, "The Sport of Kings," at the Palace Theatre, on Monday next, February 23rd, at 8.30 p.m. The trade will then have an opportunity of seeing Leslie Henson, supported by Gordon Harker, Hugh Wakefield, Dorothy Boyd, Mary Jerrold and Barbara Gott, in Victor Saville's screen interpretation of the successful stage farce of life on the turf.

—Drama for Ideal



And on Thursday, February 26th, at the Palace Theatre, at 8.30 p.m., Ideal will present still another Gainsborough British picture—"The Stronger Sex"—this time with a triangular interest worked out in the coal fields, with Colin Clive, Adrienne Allen and Martin Lewis in the principal roles. Gordon Harker and Elsa Lanchester supply a little comedy relief in this otherwise unrelieved drama of passion. V. Gareth Gundry directed.

REGENERATION—AT
THE COAL FACE!

Men in the "Cimarron" Credit Titles



Here are pictorial flashes of the men whose work you will see when Radio's "Cimarron" goes on at the Leicester Square Theatre—but whose faces you will not!

(1) Wesley Ruggles (the director) and Howard Estabrook (scenarist), working out some "big moments." (2) Ruggles with Eddie Cronjager, one of the cameramen. (3) The complete team of cameramen engaged to film "Cimarron." (4) Max Ree, R.K.O. art director, working out one of the street sets in miniature. (5) An unusual shot of an outdoor set.

Repertory House for Standard New Theatre, Cardiff

The news, exclusively given in THE BIOSCOPE several months ago, that the New Theatre Cardiff, the most important repertory house in Wales, was to turn "talkie," was confirmed on Monday last.

The theatre (writes THE BIOSCOPE South Wales correspondent) has been leased to Standard Cinema Properties, of Birmingham, of which Mortimer Dent is managing director.

The theatre is to be wired shortly, and it is hoped to open it as a "talkie" house next August.

The New Theatre will be Standard Properties' second house in Wales, for that circuit already controls the Regal, Llanelly.

Interesting Trade Wedding Nat Cohen—Ailsey Defries

There was a big gathering of prominent trade personalities present at the wedding of Miss Ailsey Defries, daughter of Mr. and Mrs. Harry Defries, held at the Brondesbury Synagogue on Sunday last.

Besides other big financial interests, Mr. Defries is chairman of the Sterling Film Co., Ltd.

The bridegroom, Nat Cohen, is a well-known London exhibitor.

The beautiful and impressive wedding ceremony, conducted by the Rev. Dayan Lazarus, was attended by some hundreds of guests, who, immediately following the ceremony, adjourned to the Portman Rooms, Baker Street, for luncheon. Later in the day, the guests reassembled for dinner and a ball, amongst those present being C. M. Woolf, Samuel Harrison (director of Sterling), L. Zimmerman (managing director of Sterling), Jack Zimmerman (Sterling), Philip Hyams, A. Goide, Sam Berney, Alfred Lever, Sam Phillips, Ralph Specterman, Jack Raymond, Sydney Howard and Dr. R. Becker (A.S.F.I., Wembley).

The Mayor and Mayoress of Stepney presented the bridal couple with two pairs of silver candelabra of exquisite workmanship, in memory of the late J. Cohen, father of the bridegroom, as a token of esteem for his charitable work in relation to the poor Jews in London.



An impression of the dining hall at the celebration of the wedding of Nat Cohen and Miss Defries (daughter of Harry Defries, chairman of Sterling Films, Ltd.) on Sunday last

Western Electric Wire Hippodrome Romance of Old London Hall

For thirty years one of the most famous legitimate theatres in the West End, the London Hippodrome is to instal Western Electric equipment for the showing of talking pictures.

The Hippodrome was built to carry out a long-cherished idea of the late Sir Edward Moss that he would give Londoners "a circus show second to none in the world, combined with elaborate stage spectacles impossible in any other theatre."

It was originally planned to open the Hippodrome at Christmas, 1899, but such were the mechanical difficulties with the first water spectacle, "Giddy Ostend," that it was not until three weeks later that the first performance was given. For this aquatic show, and for the many that followed it, all the necessary water for the Hippodrome "lake"—one of the sights of London at the time—was drawn from under the stage, where the rapidly running river Cranbourne still flows.

The lessor is Viscount Cranbourne, and the lease of the Hippodrome terminates on December 25, 1931 fifty years hence.

Charlie Chaplin was in the cast of the first Hippodrome spectacle, "Giddy Ostend." Houdini and De Rougement were special novelties and were the talk of London at that time. Houdini successfully escaped

from some special handcuffs locked upon him by a representative of the *Daily Mirror* (Will A. Bennet), and De Rougement justified his boast in *The Wide World Magazine* that he could ride on the back of a real live turtle whilst that "aquatic reptile" swam about the arena lake.

Shows which helped to bring fame to the Hippodrome were "Siberia," "The Bandits," "Tally Ho," "The Redskins," "The Earthquake," "Honeyland," "Butterflies in Fairyland," "The Zuyder Zee," "The Jolly Dutch Girl" and other old favourites.

Many of the world's famous clowns have appeared at the Hippodrome. Probably the best remembered of them all is Marceline, who became so popular that it was thought a grave risk to let him take a holiday in America. Another, La Belle Litcomb, the first equestrienne to wear a directoire dress, whilst riding with Otto Twig, the famous ringmaster, in Rotten Row, so amazed Mr. Winston Churchill, who was also riding at the time, that he is said to have fallen off his horse!

In 1909 the "old" Hippodrome was partially rebuilt.

Now, with its 1,473 seats, it goes "talkie," with a W.E. 3 SX-FD-N.S. type installation.

Paramount Studio Reorganisation Plan to Widen Activities

(From Our French Correspondent, Georges Clayriere)

J. H. Seidelman, of Paramount-Public foreign affairs, has recently been inspecting Paramount here, including the plan for reorganisation of the Paramount-Joinville studios. Robert T. Kane's plan is to put Paramount European production on a wider and firmer base, with "units" which may be sent out filming to any part of the Continent and England. Already many changes have been made amongst the personnel of the Paramount studio, and Charles de Rochefort, Louis Mercanton and Alberto Cavalcanti are reported to have definitely terminated their association with the concern.

Faraud Leaves Paramount for Gaumont

M. Faraud has left the Société des Grands Cinémas Français—which is the name of the

Paramount exhibiting organisation here—to join the exploitation department of Gaumont-Franco-Film-Aubert in a similar capacity. This news is a prelude to several important changes which will take place at G.-F.-F.-A. within the space of three months, changes which THE BIOSCOPE foreshadowed on November 5th last.

Gaumont-Franco-Film-Aubert is presenting the A.S.F.I. film "The City of Song," the version for distribution in France being that in which Brigitte Helm and Jean Kiepura are the stars. The film is described in the Press as a Vandal & Delac production.

Henri Robert Monnier, directeur of Universal-Film, Paris, since July, 1927, has given up his post. His successor is not yet named. M. Monnier has joined Pathé-Cinéma.

Graham Maingot's New Company

The Société Anonyme Victoria-Cinéma is the title of the new company which takes over the business of Victoria-Films, founded by A. Graham-Maingot, primarily for the distribution of British productions. The directors of the new concern are the Viscount de Naurois, Colonel Raynal, A. Graham-Maingot, and F. Arkless, vice-president of the British Chamber of Commerce at Marseilles. Victoria-Cinéma, S.A., will distribute French and other talking films, and will probably enter the production field later on. Hitherto, the old firm has done business with British productions from the Gaumont, Nettlefold, Gainsborough, British Instructional and other studios.



The staff of the Palladium, Oldham, and the Palladium, Stockport, make merry among a crowd of 800 at the first Annual Ball organised by Wally Baker. It was tied up with exploitation of Paramount's "The Vagabond King"

Judging Fidelytone "Madame Guillotine" First Feature Record

The Fidelytone system of sound recording will be judged when "Madame Guillotine," the "talkie" directed by Reginald Fogwell, is privately shown on Friday next.

It is claimed that for simplicity and economy in production, flexibility in editing and for many other reasons this system is one of the finest on the market, and although it is only of recent months that its name has become known, it is in no way experimental or untried. It is actually the result of prolonged research and development carried out by experienced electrical and mechanical engineers.

At present only one studio is equipped with the Fidelytone system, but as it is particularly transportable, and is unaffected by vibration, it is likely that before long a great many more "talkies" will be recorded by

this process, especially owing to the fact that there are no royalties demanded by the owners. The purchase price, which compares favourably with any other make of sound recording system, includes all charges, and the results of this variable area system are said to be all that could be desired. "Madame Guillotine" tests the recording powers of the system to the greatest extent.

In addition to the studio recording sets already in use, it is the intention of the company to manufacture portable news reel apparatus—an apparatus which can also be used for interior work if required. Facilities are also available for the conversion of any make of camera to "silent." Another unique feature of the system, and one which will be found to save a vast amount of time both in the studio and in editing, is the provision of an optical mechanism for photographing the title and number of each "shot" on the sound track negative. An ingenious type of mechanical fuse is provided in each camera drive, and also on the sound recording unit in the form of a coupling pin, which is just strong enough to transmit the normal driving power, but will instantly shear if a jam occurs in the camera or sound unit, thus eliminating any possibility of damage to delicate mechanism.

Four microphones are provided with each Fidelytone installation. Power vans fitted with the Fidelytone apparatus for the filming of special exterior scenes are also available, and these can be adapted for use for "interior" work.

Although "Madame Guillotine" is the first full length drama to be recorded by this process, Fidelytone, several short features have been synchronised on the Fidelytone Company's system.

"CLASSITONE" AT KING'S HEATH TUDOR

The new model Classitone sound apparatus has been installed at the Tudor Theatre, Haunch Lane, King's Heath, Birmingham. Reproduction on both sound on film and sound on disc is acclaimed highly satisfactory. Full technical details will be published later.

Pathe's Third and Fourth

Panoramic scenes of the terrible earthquake which devastated Japan, and shots of the ill-fated expedition of Irvine and Mallory, who perished when attempting to climb Mount Everest, are included in the third anniversary issue of the Pathé Gazette, as well as some splendid scenes of the opening of the British Empire Exhibition by the King. There are also pictures of Lenin's lying-in-state and, in contrast, some shots of Queen Alexandra's funeral. The General Strike also provides material for astonishing scenes.

The fourth edition of the Gazette's historical review deals largely with the progress of aviation, and contains Lindberg's epic flight; the rescue of Nobile and crew of the airship "Italia" at the North Pole; Count Zeppelin's flight to America; Britain's triumph in the Schneider Cup; R.101's first and last flight, and "Bremen's" first East to West Atlantic voyage. Other items of interest in this edition are the illness of His Majesty the King and his homecoming from convalescence at Bognor, and the centenary of the Catholic Emancipation.

Lupino Lane Comedy Retitled

"All of a Tremble," the comedy-drama made by Lupino Lane Productions for P.D.C., has been retitled "Never Trouble Trouble." This film, which will shortly be trade shown, deals with the misadventures of an artist who spends his last £5 in commissioning his own death from a "suicide broker," and when his fortunes take a sudden turn for the better, cannot find the man to cancel the order.

Lupino Lane, in the star role, is supported by Jack Hobbs, Wallace Lupino, Dennis Hoey, Wal Patch, Tom Shale, Iris Ashley, Renee Clama, Rosemary Seymour, Syd Crossley and Lola Hunt.

A particularly catchy theme-song, "If We Two Went Shopping," written by Clifford Glenn, is introduced.

"Big Trail" Wagon for Alexandra Palace

The 100-years-old wagon which has been used by Fox in this country in connection with their picture "The Big Trail," and which went into the last London Lord Mayor's Show, has been presented to the Trustees of Alexandra Palace, London, where it will occupy a prominent site in the museum, forming a permanent record of those hardy pioneers—British, or of British descent—who left Missouri 100 years ago and blazed the trail that opened up the great North West of the American Continent to civilisation.

Corby Exhibitor Entertains 250 Kiddies

A tea and entertainment was given to 250 children at Lloyds Cinema, Corby, Northants, on Tuesday last. Films for the entertainment were kindly lent by Universal. A pleasant evening was concluded with variety items by members of the committee and cinema staff.

Mr. Brooks, headmaster of the local school, thanked Mr. Roe, the cinema manager, and members of the committee for their kindness. A vote of thanks was given to all those who helped with the entertainment.



Clara Bow with Stanley Smith in "Love Among the Millionaires," for trade show by Paramount at the Carlton on Friday, February 20, at 11 a.m.



"Trader Horn," the adventurer himself. His story, filmed by M.-G.-M., will be shown in London in the very near future

British Lion Enlarges Renting Policy To Present Talking Westerns

An interesting announcement is made by the British Lion Film Corporation, which indicates an enlargement of the renting policy of this progressive unit.



S. W. Smith

Last year the Corporation decided to handle its own talking film output. Bookings exceeded the most sanguine expectations, and big box office business has been reported from all the territories.

S. W. Smith, who controls the activities of the Corporation, realising that the appeal of back stage stuff and sex drama could at best be ephemeral only, has adopted a bold

policy, which is nothing less than to present an entire block of action pictures with Western settings, of the type that for years was the popular mainstay of the cinema programme.

Produced by the Syndicate Picture Corporation of America, and presented by W. Ray Johnston, these will be all-talking films.

The titles of the first eight, all of which will feature well-known players, are: "Under Texas Skies," "Westward Bound," "West of Cheyenne," "Beyond the Law," "Riders of the North," "The Lonesome Trail," "The Phantom of the Desert," "The Code of Honour," and arrangements for the early trade showing of these will be announced in a few days.

Other British pictures are also scheduled for release by the Corporation, which thus, at a bound, becomes prominent in renting activities.

U.S. Acclaims "Trader Horn" Biggest Since "Ben Hur," Say M.-G.-M.

"Trader Horn," M.-G.-M.'s drama of the African wilds, has smashed all records at Grauman's Chinese Theatre, Hollywood, where it had its world première. Ever since the opening the hall has been packed to capacity at matinee and evening performance. Advance sales extend into several weeks.

Educational authorities have become interested, and a committee of university and school authorities attended a special showing and proclaimed its educational value equal with its entertainment value.

Following the success of the première in Hollywood, the New York première took place at the Astor Theatre on Broadway, and, difficult as it may seem, eclipsed that of Hollywood.

Jack Alicote, Editor of the *Film Daily*, wrote:—

"Here's the honey. Metro put a barrel of dough into its making. The result is a cinema cocktail of adventure, thrills, intrigue, romance, love, atmosphere and beauty seldom heretofore attained on the screen. It's a compelling picture. This Aloysius fellow looks like sure-fire B.O."

Says Maurice Kann, Editor of the *Motion Picture Daily*:—

"There's menace and grimness in 'Trader Horn,' and they spell dollars at the box-office."

William Crouch, of the *Motion Picture Herald*, describes it as:—

"A talking picture work of epic proportions, with a fascinating and grippingly suspenseful story which holds the attention throughout and possesses every requisite of high quality entertainment. In the matter of wild animal picturisation and the recording of real thrills, this film unquestionably excels anything we have yet seen on the screen."

The New York dailies are equally enthusiastic. Here is the *Evening World* report:—

"One is deeply thrilled—indeed, thrilled to a point of shouting, almost—when the African gun-bearer hurls a spear into the brain of the charging lion, when the beast is but a step from him. This will give you a terrific kick."

The *Daily Mirror* waxes enthusiastic, as witness the following extract from its report:—

"Breath-taking. A picture among pictures. Packed with thrills and beauty. Don't miss 'Trader Horn.' It's a magnificent achievement."

James Gow, of *The World*, says:—

"The picture contains thrills as intense as I, for one, should care to witness. The most remarkable pictures of the animal life that I have seen. It is difficult to imagine more thrilling pictures of savage beasts than

those in 'Trader Horn.' In fact, I don't see how more thrilling pictures could be got."

Says Regina Crewe, of *The American*:—

"'Trader Horn' keeps audience in frenzy of fascination with its thrills. There never was a picture like this. There's more hair-raising, spine-shivering excitement to every foot of film than may be boasted by any picture yet camera-captured. The terrific kick of the jungle wilderness is preserved intact. 'Trader Horn' is the first film in which the mighty, threatening roar of Africa has been imprisoned on a sound track."

Meanwhile, the picture has arrived in this country and great excitement prevails around at Metro-Goldwyn-Mayer, where it is looked upon as the biggest subject the company has handled since "Ben Hur." Announcements regarding trade shows will be made shortly.

"All Quiet" Box-Office Test

Opening to its second London release, this time in Southern territory, Universal's "All Quiet on the Western Front" has again registered figures which fully back up the honours accorded to this production.

"I visited several of the houses showing this production," writes a special correspondent. The Trocadero, Elephant and Castle, was packed to the doors.

"At the Astoria, Old Kent Road, I saw a packed house similarly held spellbound."

"The law allows the Queen's, Peckham, to accommodate a certain good number. Mr. Segalov had accommodated exactly that number when I called and queues had formed."

"At the Regal, West Norwood, I was told it was one of the best Mondays for business since the house opened, while the Splendid, Downham, a good distance away, recorded the highest figures since the house opened. In quick succession the Globe and Imperial, Clapham Junction, and the Davis Theatre, Croydon, each announced very good business indeed, as did the Rialto, Upper Norwood, and the Capitol, Forest Hill."

"The Palace, Camberwell, was a certain relief for showmen's sore eyes. A remarkable queue stretched entirely round the building, testifying to the packed house inside."



One of the many majestic shots in the new Fox picture, "The Seas Beneath," for presentation next Tuesday at the New Gallery at 11 a.m.



Filmland honours "Uncle" Carl Laemmle. Will Hays presents the Universal chief with a scroll signed by all leading producers, directors, stars and writers to commemorate the 25th anniversary of Laemmle's entrance into the motion picture business. Notice all the celebrities around

Burbank Busy—and Beautiful

First National To-day

Jack L. Warner, who is in charge of all activities at the Burbank Studios, has an important schedule of productions in hand at the present moment.

Dorothy Mackaill has returned to the studios and commenced work under her new contract in "Party Husband," supported by James Rennie, Dorothy Peterson, Paul Porcasi and Helen Ware.

Richard Barthelmess is starring in "Finger Points," which is reported to be a story of gangs and gangsters developed along novel lines. Fay Wray will be the leading lady in this picture.

Loretta Young will be supported by Ricardo Cortez, Frank Albertson, Frank Darren and Micky Bennett in "Big Business Girl."

Another important production, similar in many respects to the extremely popular First National picture "The Dawn Patrol," is "Men of the Sky," in which Jack Whiting and Irene Delroy are featured, together with Bramwell Fletcher, John St. Polis, Frank McHugh, Edward Maxwell, Otto Matiesen, Lotti Loder and Armand Kaliz.

Douglas Fairbanks' next production will be a screen version of "Chance," a novel by Hamilton Gibbs.

During the interval between the completion of last year's schedule and the commencement of First National's new schedule at Burbank, many innovations have been installed which are combined to make Burbank a place of beauty. For the comfort of the stars a new restaurant, capable of accommodating 1,400 people, has been built, and a schoolhouse has been erected for the juvenile players and children of performers.

Jack L. Warner has devoted considerable attention to making the studios the largest and most beautiful in Hollywood.

Film With No Actors

"Light Rhythms," by Francis Bruguière and Oswald Blakeston, is to be shown on February 22nd to the Glasgow Film Society. There are no actors except two beams of light, and there is no story except the plot of emotions induced by luminous rhythms!

Most films show objects in light; "Light Rhythms" shows light itself as a form. The picture is full of technical innovations, although it was made for the sum of £20. The camera was an old box picked up for £5. Francis Bruguière is a celebrated photographer who recently held an exhibition at the Warren Galleries, London, and whose photographs were used in the German Reichstag to prove that photography has gained the status of an art. Oswald Blakeston is a well-known writer on aesthetics of the cinema. He has also achieved success as a novelist.

"Light Rhythms" was first presented at the Shaftesbury Avenue Pavilion, London. Afterwards the London Film Society screened it at the Tivoli.

"Uncle Carl's" Silver Jubilee

Industry Honours Laemmle

This month is one of the most important months in the life of Carl Laemmle, president of Universal. The entire business is celebrating Carl Laemmle's Silver Jubilee—his twenty-fifth year in moving pictures. Of all the men who were prominent in the hectic affairs of the moving picture of twenty-five years ago, Carl Laemmle is the only one who is to-day actively in charge of the company which he established. Furthermore, his is the only company of that far-off day which is still operating independently, unmerged and unsubsidised. In another year Universal itself will be twenty years old.

Already Mr. Laemmle has received, in a unique presentation, the congratulations of 249 present-day leaders in the moving picture business, contained in a gold-banded beautifully endorsed scroll presented to him at the Universal City Studios by Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc. Assisting in this ceremony were Mary Pickford, one of Laemmle's first moving-picture stars, Irving Thalberg, who owes his opportunity in moving pictures to Mr. Laemmle, Cecil B. De Mille, Will Rogers, Professor Einstein, Louis B. Mayer, Al Christie, Laemmle's first comedy producer, and more than 100 others of moving picture's most famous names.

The scroll itself is unique. Never before has such a complete roster of the great and near-great in moving pictures collaborated in good wishes to any individual in it. Almost every actor and director owes Laemmle some thanks for his moving-picture career, and "Uncle Carl," as he is universally called, is one of the most respected men in motion pictures.

This celebration was photographed by the sound cameras of all the news reels. Carl Laemmle opened his first theatre on February 24, 1906, and the celebrations of this month culminate with a ceremony at Universal City on February 24th commemorating that important event.

Warners' Training Academy for Young Actors

Warner Brothers announce the establishment of a training academy for young actors and actresses at the company's studios in Hollywood. The academy will be directed by Ivan Simpson, the veteran English actor who has appeared in many successful productions on both stage and screen, notably in the George Arliss plays and pictures of recent years. Mr. Simpson has personally developed many actors and actresses now famous on the New York and London stage.

Tests of candidates for the academy are now under way, most of the youthful aspirants having a limited background of experience.

As the candidates for screen honours develop they will be given small roles in Warner and First National pictures, and a clear path to stardom will be opened to them.

The training they are to receive under Mr. Simpson will be thorough, and in the best traditions of the English-speaking stage. Shakespearean plays will be produced by the academy, and no student will be allowed to graduate from the school without having played roles in such productions.



Charles Anstin as King "Ethelred the Unsteady" in the Ideal-Gainsborough burlesque "Hot Heir," trade shown recently



Ronald Colman in his latest United Artists picture, "The Devil To Pay," considered by "The Bioscope" reviewing staff to be the best booking proposition shown during the past week

Sound and Dialogue Subjects "The Devil to Pay"

(Western Electric on Film.)

Offered by: United Artists. Directed by: George Fitzmaurice. Length: 6,644 feet. Release Date: October 26th. Certificate: U. Type: Romantic comedy. Cast: Ronald Colman, Loretta Young, Frederick Kerr, Florence Britton, David Torrence.

IN BRIEF: Brilliantly produced story of the love affair of an easy-going son of an English aristocrat. Superb direction backed by equally effective portrayals ensures distinctive and delightful entertainment. Clever and witty dialogue. Convincing English atmosphere in a variety of settings, including a day at the Derby. Ronald Colman at his best in facetious and flippancy vein. First rate recording.

Suitability: Light entertainment which will prove a box office winner wherever shown.

Selling Angles: Star, story, romance and comedy.

Plot: For the tenth time Willie, son of Lord Luland, sells up his personal effects and returns home to face an irate but, secretly, very lovable father. Arrived home, he resumes associations with an actress friend, but falls in love with Dorothy, his sister's friend, whose heart he steals on the night she is to be engaged to an impecunious Austrian duke. In renouncing her fiancé, Dorothy makes Willie promise not to see the actress again, and to overcome his scruples Willie arranges to meet her by accident. Dorothy's outraged father, convinced that Willie wants her for her money, reveals his visit to the actress and Dorothy gives him £5,000 as payment for her experience. This he readily accepts and forwards on to the bankrupt duke, who unwittingly discloses his financial status. The result is a happy reunion for the lovers, who receive the blessings of their respective parents.

Comment: This is an illuminating instance as to the box office potentialities of a comparatively slight story when in the hands of a capable director and well-chosen cast. The result is screen entertainment as it should be and a picture which will swell the box office receipts without exception. Fitzmaurice has introduced some delightful little touches well calculated to react on the majority of audiences, such as the prodigal's purchase of a wire-haired terrier whose almost human appeal to leave the shop prove irresistible, and the absurd auction with which the film opens when Willie takes charge and disposes of his goods to the lowest bidder. There is a homeliness about the production, with scenes at Waterloo, an amusing exchange of compliments with a Cockney taxi driver, and scenes on Epsom Downs on Derby Day, the only unconvincing item being that in which Willie finds the winner and wins a small fortune.

Acting: Almost lovable characters are a big asset in the picture's success and each is admirably portrayed. Willie is a young man border-

ing on the ne'er-do-well, but nevertheless one who gains everybody's sympathy, and Colman has never been more aptly cast than as this self-assured and flippant son of a very indulgent father. This latter role is perfectly handled by Fred Kerr, and his rendering of the father who rates his son and at the same time hands him a substantial wallet of notes will make for human appeal. Loretta Young, though revealing a tinge of the American girl, is charming as Dorothy. David Torrence plays well as Dorothy's father, the linoleum king, alarmed at his daughter's change of affection and determined to marry her to a title. The support is excellent.

Production: A feature is the thoroughly English atmosphere in both interior and exterior settings. The former are mainly concerned with the sumptuous establishments maintained by the parents and all are lavishly but artistically arranged.

Sound: All the voices are perfectly suited to the story and the recording is faultless.

"The Fourth Alarm"

(R.C.A. on Film)

Offered by: Ideal. Directed by: Phil Whiteman. Length: 5,502 feet. Release Date: Not fixed. Certificate: U. Type: Melodrama. Cast: Ralph Lewis, Nick Stuart, Tom Santschi, Ann Christy.

IN BRIEF: Familiar type of story of love and treachery with fire brigade setting and eleventh hour rescue by hero. Human interest in parental pride and son's sense of duty. Spectacular fire scenes the film's biggest appeal. Fine recording.

Suitability: Good popular house fare.

Selling Angles: Romance, fire thrills.

Plot: The son of a fire chief is injured while proceeding to a fire and the blame is laid on a particularly reckless young female motorist and with whom he falls violently in love. The girl's father is a wealthy manufacturing chemist who breaks the law by storing high explosives in a forbidden area. In league with the fire commissioner, he arranges for the youth to take an inspector's job with the idea of further entrenching himself. The new inspector finds the explosive, which results in a break with the girl, who visits the factory to find out the truth. Meantime a fire breaks out, she is trapped in the storeroom and eventually rescued by her lover. We leave them with the magnate building new premises and taking his instructions from his son-in-law to be.

Comment: This has all the ingredients of sound popular entertainment with a conventional love affair in which the hero's sense of duty outweighs all other considerations, a policy which eventually lands him at the top of the tree and brings him his heart's desire. The cause of the fire, the slip of an employee of a huge concern endeavouring to find a suitable spirit for cigarette lighters is perhaps the film's weakest point, but it serves to start a first prize conflagration. A little light relief comes from a comical member of the brigade who constantly fails to judge the distance down the pole when responding to fire calls.

Acting : Nick Stuart is quite well cast as the heroic young lover though Ann Christy, whose voice leaves a lot to be desired, hardly appeals as the girl likely to induce him to risk his life for. Tom Santschi adequately fills the role of the chemist, and Ralph Lewis plays, rather melodramatically, that of the boy's father.

Production : Some really big fires have been included in the picture, and what with a variety of spectacular long shots, and the intimate close-ups of the tragedy in the storeroom, coupled with the collective efforts of several fire brigades, there is a sufficiency of thrill to satisfy any patron. On the other side are the beautifully appointed rooms at the girl's home and in the gardens and swimming pool adjoining it.

Sound : All the sound effects are good and the recording generally is excellent.

"Heads Up"

(Western Electric on Film)

Offered by : Paramount. **Directed by :** Victor Schertzinger. **Length :** 6,724 feet. **Release Date :** August 6, 1931. **Certificate :** U. **Type :** Musical Comedy Drama. **Cast :** Charles Rogers, Helen Kane, Victor Moore, Margaret Breen.

IN BRIEF : Slight story of naval cadet's love affair and his hand in arresting rum running using yacht belonging to the girl's mother. Despite musical embellishments with song and dance, film fails to rise above average. Good comedy relief. First rate recording.

Suitability : Fair average light entertainment.

Selling Angles : Star and story.

Plot : A young naval cadet falls in love, cuts the other man out, but is himself cut by the girl's mother. Uninvited, he yet manages to join the girl on her mother's yacht, and is later recalled to service to help investigate rumours associating the yacht with rum-runners. These prove to be true, but he and his two colleagues fall foul of the captain and crew only to be saved the ignominy of defeat by being thrown into the water following a collision. A select little band are thrown up on an island from which they are rescued in due course when the midday, revealed in his true colours, is free to pursue a freely sanctioned romance.

Comment : There is little in this story to hold one's interest, even the clash at sea between the crooks and the authorities having no more dramatic value than a high-spirited adventure among a number of irresponsible youngsters. The romance between the hero and the girl has a definite popular appeal and the story is helped along with occasional song in sentimental vein, though these are, in the main, indifferently rendered. The best touch is provided by the yacht's cook who boasts a variety of weird and wonderful inventions, one of which is a collapsible boat stocked with emergency rations and wireless.

Acting : Charles Rogers is unhappily cast in a role which neither calls for acting nor over much action. Only the rabid Roger's fan is likely to appreciate his efforts in a role which will certainly not enhance his reputation. Helen Kane has pep, but it is seldom one can hear the words of her song or speech. Victor Moore is good as the crazy cook and others do well.

Production : Scenes at a Naval Academy, social dances in palatial apartments on land and on the yacht, the scrimmage and the collision are all well put over.

Sound : This is all that is to be desired.

"The Wonder of the World"

(Tobis-Klangfilm Sound on Film.)

Offered by : International Productions. **Produced by :** Dr. Walter Ruttmann. **Length :** 3,000 feet. **Release Date :** Immediate. **Certificate :** U. **Type :** Travel novelty.

IN BRIEF : Impressions of a trip round the world.

Suitability : Out of the ordinary and will appeal to discriminating novelty seekers.

Selling Angles : Variety of scene.

The Film : Starting with impressionistic shots of a sailor leaving home on a voyage and of scenes on the bridge and in the engine room of the vessel, the film goes on to show scenes of pictorial similarity gathered from all parts of the world. Comparative pictures of forms of transport, religions, dances, sports, customs and mechanical operations cannot be without interest, though Dr. Ruttmann tried, perhaps, to cover too much ground too thoroughly. His glimpses—they are nothing more—cover so many subjects and follow each other with such bewildering rapidity, that one is, at times, hard put to it to appreciate exactly what some of the brief shots portray. Hence, though this kaleidoscope is packed with interesting scenes, one is given so little time in which to study them that the point of the picture is apt to be lost. The picture could be definitely improved either by limitation of the number of subjects treated, or by increasing the footage to allow more settled impressions of individual scenes.

Production : Dr. Ruttmann has included many very ingenious shots. Some of the engine room scenes, and the skilful manner in which the return of a liner to harbour is suggested by fading out from the liner to a seascape and back again to show the liner larger and nearer, are notable examples.

Sound : Though not of outstanding quality this is adequate with occasional dialogue sequences.

"Derelict"

(Western Electric on Film)

Offered by : Paramount. **Directed by :** Rowland V. Lee. **Length :** 6,606 feet. **Release Date :** September 14, 1931. **Certificate :** U. **Type :** Drama of the Sea. **Cast :** George Bancroft, Wm. Boyd, Jessie Royce Landis, Donald Stuart, Wade Boteler.

IN BRIEF : Entertaining story of rivalry between two first mates, their love for the same girl and hankering after same position. Excellent direction and realistic production of storm and wreck at sea. Considerable humour in caustic remarks between contending parties. Fine stellar portrayal and splendid supporting cast. Plenty of he-masculinity in fights and heroic rescue. First rate recording of dialogue and effective sounds.

Suitability : A sound box office attraction.

Selling Angles : Star, action, comedy touches.

Plot : Bill Rafferty, first mate of a small freighter, has a grudge against Jed Graves, another mate in the same company, and on arrival of the two in Havana, he steals the other's girl. Becoming attached to her, he promises to smuggle her aboard for a free trip to Rio, but sudden promotion to the rank of captain prevents this. In the meantime he has, for sheer cussedness, arranged for Jed to sail under him, and it is this gentleman who takes the girl aboard. Through a collision during fog her presence is discovered and with a little collusion between the girl and Jed he is relieved of his command in favour of his rival. Vowing vengeance, he follows on a banana hulk and is eventually successful in saving his former ship and her crew. Graves and the firm acknowledge his superiority, the girl has proved her worth, and everything ends happily.

Comment : This is the type of "talkie" which is said to be the aim of producers to-day, a mixture of approximately 60 per cent. action and 40 per cent. dialogue. The combination is admirable in this instance with an unflagging interest from start to finish. The exchange of compliments between the two men supplies a sufficiency of humour, but it is their actions which grip one's interest. All the sympathy lies with Rafferty though one is confidently aware that he is quite capable of looking after himself, despite the girl's misunderstanding, and the well-nigh unforgivable treachery of Graves. This act is proof of the man's bitterness towards Rafferty, and thus his meek surrender in the end of both the girl and the ship and his ready acquiescence to resume under the other's command, provides a somewhat weak finish.

Acting : After a brief respite, Bancroft has come back to add to his triumphs as the leading actor in he-man roles. Except when his opponent adopts a marine-spike as a weapon of aggression he is always the dominant character and the embodiment of a hard-hitting sailor. Wm. Boyd, in a less sympathetic role, is equally effective, while Jessie Landis is likeable enough as the habitue of a low saloon.

Production : Except for an occasional scene in Havana, the action takes place on board ship. The work of the producer in the shipwreck episodes is a triumph for the studio, the mountainous seas breaking over the ship and its unhappy occupants, distress rockets and handling of life lines conveying the last thing in realism. The fog and collision at sea is also splendidly carried out.

Sound : Both the dialogue and effects are admirably recorded.

"Who Killed Doc. Robin"

(R.C.A. on Film)

Offered by : Ideal. **Directed by :** W. P. Kellino. **Length :** 3,283 feet. **Release Date :** Not fixed. **Certificate :** U. **Type :** Burlesque. **Cast :** Dorrie Dene, Fred Beck, Clifford Heatherley.

IN BRIEF : Burlesque on things American, notably a night club and its habits. A conglomeration of familiar film types keep up a hot pace of boisterous nonsense, ending in riots and recriminations.

Suitability : Average popular booking.

Selling Angles : The mixture of knockabout and slapstick comedy.

The Film : Kellino has endeavoured to give us a burlesque on an evening's "entertainment" in an American night club, and it must be confessed that he has not been sparing in the matter of types. One murder is committed, poor old Doc. Robin meeting an untimely end, but except that an idiotic detective spends his time making love to all and sundry and blamming the murder on to those who stand in his way, this has little to do with things. The chief item is a clash between an Irish crook and the Italian proprietor and the revelation by a burly female songster that they are both her sons. Both these gentlemen descend to a pie flinging act and end their lives in the shambles following a police raid.

Though the feature opens with distinct promise, the producer has been hard put to it to maintain a lively interest, the material not being there to supply the amount of footage required. In the circumstances, interest falls flat though there is much in it to please the popular fan. All the cast work hard with Dorrie Dene the star performer, who keeps things going with a lively song or two.

"The Command Performance"

(R.C.A. on Film.)

Offered by : W. & F. **Directed by :** Walter Lang. **Length :** 6,828 feet. **Release Date :** July 13, 1931. **Certificate :** U. **Type :** Romantic drama. **Cast :** Neil Hamilton, Una Merkel, Helen Ware, Vera Lewis, Albert Gran.

IN BRIEF : Novelettish story in Ruritanian setting. A young actor impersonates a Prince for the purpose of laying the foundations for an inter-State marriage and finally weds the Princess himself. Commendable dual role by star. Smooth direction and elaborate sets. Pleasing comedy vein. Excellent recording.

Suitability : Good average second feature booking.

Selling Angles : Story, cast, romance.

Plot : Fedor, an actor in the State of Serblant, bears a striking resemblance to the Prince of the reigning house. A marriage between the latter and the Princess of Kordovia is essential, and, being in disgrace, Fedor is given the option of impersonating the Prince, who refuses to go, or of dying a slow death in the salt mines. Preferring the former, he woos the Princess and the two fall in love. On his return, the real Prince refuses to be a party to the marriage and conveniently leaves for America. Fedor is accepted as the Queen's son and the lovers find happiness.

Comment: There is little in this love affair of a rather ill-assorted pair to awaken more than a passing interest. Its most appealing point is the amusing treatment of the doings of the royal house of Kordovia, in which a very homely old King treats all those around him as almost his equals and does little but regale himself with nuts. At times the story threatens to take on a more dramatic turn, but nothing out of the ordinary occurs to interrupt a more or less uneventful romance.

Acting: Neil Hamilton plays the dual role of the Prince and Fedor with average success. Una Merkel is a sweet, but rather American, Princess of Kordovia. Albert Gran is, however, the best of the cast as the benevolent, and very satisfied, monarch.

Production: Elaborate palace settings alternate with royal processions, the cell in which the unfortunate actor is incarcerated and the wedding finale.

Sound: All the dialogue is perfectly recorded.

"Inspiration"

(Western Electric Sound on Film.)

Offered by: Metro-Goldwyn-Mayer. **Directed by:** Clarence Brown. **Length:** 6,891 feet. **Release Date:** Not fixed. **Certificate:** A. **Type:** Romantic drama. **Cast:** Greta Garbo, Robert Montgomery, Lewis Stone, John Miljan, Judith Voselli, Marjorie Rambeau.

IN BRIEF: Powerful story of an artist's model, cleverly constructed to give the heroine opportunities to display seductive witchery. Brilliant acting sustains interest to final scene. Lavish and artistic production. Perfect recording.

Suitability: For any good class house.

Selling Angles: Greta Garbo's name, Parisian atmosphere and smart cynical dialogue.

Plot: Yvonne has been an inspiration to painters, sculptors and writers, but is weary of the world and its ways. The Russian dancers at an artists' gathering bore her. About to leave, she watches the ill-concealed admiration of a man. His youth, shyness and aristocratic bearing interest her. Acquaintance and ardent passion follows: the woman rejoicing in her conquest, the man esteeming himself her first lover. Introduced to Bohemian circles, Andre's eyes are gradually opened. An uncle arrives in Paris and urges marriage to an unsophisticated girl. Yvonne sinks to poverty. At a café she meets her vacillating lover, relations are resumed, and at a suburban home she is happy. Ultimately, an old lover is released from prison and the rivals face each other. Andre at last proposes marriage and flight to a foreign land. But the woman, knowing she would wreck his career, while he slumbers departs through the snow, leaving a letter of farewell.

Comment: This is a picture to provoke discussion, for it might well be called "The Trial of Yvonne." Prosecuting counsel would proclaim the woman to be a wanton to the core, and that while the man she really loved was serving a term for forgery, brought about by her extravagance, the trusting Andre was used as a very pleasant help in time of trouble, and the reappearance of her man enabled her to pose as a love martyr and shake the weakling off with a well-phrased letter to conceal her treachery. Defending counsel would dwell upon the girl's past, of which she constantly spoke, and maintain her love to be sincere, her association with Andre the only bright spot in an unhappy life, and her rejection of his offer a noble act of self-sacrifice. The public must decide whether Yvonne was sincere or not. Those who dislike the presentation of the sensuous side of love may find the story displeasing, but of its dramatic value there can be no question. It is another instance of a conventional plot being camouflaged by brilliant acting.

Acting: Greta Garbo is, of course, an alluring figure as Yvonne, the model, when, in the early scenes, beautifully gowned, she appears with luxurious surroundings. Later on her wretchedness arouses commiseration. In fact throughout the actress has the power of making the spectator rejoice with her happiness and sympathize with her sorrows. There are many touching situations, especially one with autumnal settings, when the boneless Andre announces his approaching marriage. In this, and many others, Greta Garbo proves her greatness. Robert Montgomery is excellent in the difficult part of the lover. The cast is a big one. Subsidiary love affairs are introduced, often affording pleasing relief. In one, Lewis Stone does some brilliant acting, but his liaison has a tragic ending.

Production: This is on ambitious lines, a great variety of beautiful settings being introduced—an artist's ball, a sculptor's studio, festive gatherings, glimpses of Paris, etc.

Sound: The voices are distinct in every case, the star's foreign pronunciation being suitable for the character impersonated.

"Just Like Heaven"

(R.C.A. on Film.)

Offered by: Gaumont. **Directed by:** R. W. Neill. **Length:** 5,402 feet. **Release Date:** Not fixed. **Certificate:** U. **Type:** Parisian romance. **Cast:** Anita Louise, David Newell, Yola D'Avril, Gaston Glass.

IN BRIEF: Conventional story of balloon vendor's love for circus girl and their eventual happiness through their joint efforts in stage presentation. Over lengthy for story needs. Leisurely direction and unconvincing atmosphere. Appropriate settings. Excellent recording.

Suitability: Fair average programme picture.

Selling Angles: Story, romance.

Plot: Tobey, a young balloon seller, of Paris, and the idol of the children, resents the intrusion on his pitch of a small travelling circus, and shows his resentment in no uncertain way. Mimi, the dancer, falls in love with him, but he refuses the offer of the circus folk to join them. Through the death of a partner, Mimi is taken ill and recuperates in Tobey's apartment. Secretly, Tobey pays for her to take dancing lessons, and, her mind being poisoned by a rival lover, she accepts the offer of a big contract. But Tobey himself has lived to produce a pageant, and his leading lady failing him, Mimi forgoes her glory to make his venture an astounding success.

Comment: There is much to charm about this romance, though it is hardly to be understood why it was set in Paris. The dialogue constantly alternates between French and American and destroys atmosphere entirely. To begin with, the man, a rather objectionable egoist, styles himself as "the big noise," hardly a Parisian epithet, and, again, the populace commence talking by jabbering in French, only to trail off into American idiom. Neither of the men—the one a blind fool and the other a bad loser—is worthy of the girl, though the misunderstanding and the final surrender of pride on behalf of the girl will please popular taste.

Acting: David Newell is acceptable in the male lead and little Anita Louise makes a charming little heroine. Gaston Glass makes the most of a poor part. The most convincing performance is in the hands of Yola D'Avril, a siren of the nearby café, who does her best to cut Mimi out.

Production: Most of the action takes place in a suitably mounted market square. The humble tenement dwellings are convincing.

Sound: This is first class.

"To Oblige a Lady"

(R.C.A. Film and Disc.)

Offered by: British Lion Film Corporation. **Directed by:** Manning Haynes. **Length:** 6,200 feet approximately. **Release Date:** Not fixed. **Certificate:** A. **Type:** Farcical comedy, adapted from a story by Edgar Wallace. **Cast:** Maisie Gay, Mary Newland, Warwick Ward, James Carew.

IN BRIEF: The screamingly funny tribulations of a young couple, who take a flat at short notice, engage an incompetent woman as cook, and nearly offend a wealthy godfather. Brilliant low comedy work by star. Ingenious direction. Witty dialogue.

Suitability: A splendid laugh raiser for popular houses.

Selling Angles: Maisie Gay and the continuous chain of ludicrous situations.

Plot: At the time of his marriage George received a present of £1,000 from his godfather to set up a home. Travel and hotel expenses have made the money disappear and the couple are still homeless. Sir Henry announces his intention of dining with them. Opportunely, a flat is secured and they take possession immediately. Two of the servants walk out. George engages, at a registry office, a woman who is voluble as to her talents as cook. Her proceedings in the kitchen disprove her assertions, and she is familiar with the guests. The dinner is uneatable. Godfather is furious, but wifely mollifies him. Complications arise when the owner of the flat unexpectedly returns, but all ends well.

Comment: This picture is, for Maisie Gay, an absolute triumph. Though side issues are introduced, it is her wonderful caricature of a low class servant which arouses shrieks of laughter and maintains the interest from first to last. Her Mrs. Harris is an unforgettable creation. Many of her utterances are of the commonplace philosophy type, but decidedly funny, being presented at opportune moments with sententious egotism. Her rendering of the song "What love means to girls like me" is delightful, but one marvels that the guests do not hear it and rush kitchenwards.

Acting: Warwick Ward is excellent as the young husband, anxious to please his godfather, but throughout tormented by jealousy, his wife being slightly flirtatious. This part is delightfully impersonated by Mary Newland. James Carew is pleasingly dogmatic as Sir Henry, a man who believes in domesticity. Subordinate parts are all in good hands.

Production: The film is well staged, action taking place chiefly at the flat.

Sound: All voices are distinct. Maisie Gay's song by Noel Coward is by arrangement with Andre Charlot.

"Saint Joan—The Maid"

(Vocation. Sound on Disc.)

Offered by: Wardour. A Pathe Natan Production. **Directed by:** Marco de Gastyne. **Length:** 7,100 feet. **Release Date:** July 27, 1931. **Certificate:** U. **Type:** Historical drama. **Cast:** Simone Genevois, Jean Debucourt, Daniel Mendaille, Pierre Douvan.

IN BRIEF: Magnificent spectacular rendering of Joan of Arc's attempt to end the British occupation of France, with picturesque marching of armies, battles on the plains and desperate struggles for the possession of Orleans, ending with the Maid's capture and death by burning.

Suitability: A big attraction for any audience if slightly abbreviated.

Selling Angles: The extraordinary realism, beautiful camera work and the gripping pathos of the heroine's fate.

Plot: Joan, young and comely, is seen on her father's farm at Domremy. Afterwards, by the fireside, soldiers tell of the condition of the country that was France and the sufferings of the people. With troubled look the girl goes about her duties, watches figures of saints and angels hovering near, and listens to their voices, urging her to action. She reaches the Court of the Dauphin, is received with kindness, and, clad in armour, goes forth as the leader of armies. Fierce battles ensue and the English are driven back. Before the walls of Orleans huge wooden towers and battering rams are destroyed and the victorious Maid enters the town. She conducts the Dauphin to Rheims, where he is crowned. Afterwards, in a fierce struggle, she is captured and tried before the Bishop of Beauvais for witchcraft and heresy. Her death at the stake follows.

Comment: In this picture there is a struggle for pre-eminence between the spectacular and the dramatic. In the early part the girlish figure of Joan is pleasing to contemplate, and she may be said to take the stage until she appears at the spacious hall where the Dauphin holds his Court. Then, for a time, she seems smothered by the military operations and rejoicings after victory. Interest in her revives with her capture and trial. But the latter is deficient in grip. Probably this is caused by the absence of dialogue. Throughout there are many close-ups of nobles and peasants, interesting in themselves, but not advantageous to the story's development. Unfortunately, the spirituality of Joan's character is

barely touched upon. This might have been presented without sectarian bias. Abundant evidence was furnished in the trial of Rehabilitation, held in 1450, that the girl's courage had its origin in faith, in an overpowering conviction that Divine voices were urging her, a simple girl of 17 with no military knowledge, to place herself at the head of the disorganised troops and fight for the deliverance and unification of France. Nevertheless, as a spectacle the production is in the front rank, for the battle on the plains and the struggle at the ramparts of Orleans hold the spectator spellbound. For these tremendous operations the French Government lent entire regiments of dragoons, and the statement that £200,000 was expended on the film is probably correct.

Acting: Simone Genevois, a young lady of remarkable personal charm, impersonates the Maid, but her obvious refinement somewhat militates against the generally accepted views of a peasant girl heroine. Subordinate characters are well sketched in, especially the Dauphin of Jean Debucourt.

Production: This is bewildering in its magnificence. In addition to items already mentioned, there are many picturesque interiors, narrow intricate streets, the glorious front of Rheims Cathedral and the Rouen Market Place, the scene of the martyrdom. The camera work is splendid.

"Third Time Lucky"

(R.C.A. on Film.)

Offered by: W. and F. **Directed by:** Walter Forde. **Length:** 7,652 feet.

Release Date: Not fixed. **Certificate:** A. **Type:** Crook comedy drama. **Cast:** Bobby Howes, Gordon Harker, Dorothy Boyd, Clare Greet, Garry Marsh, Marie Ault.

IN BRIEF: A moving story of clergyman's sojourn in crime to save the honour of his ward, whom he eventually marries. Clever dialogue and a variety of humorous situations. Excellent direction. Admirable stellar portrayals. Good recording and appropriate settings.

Suitability: Excellent popular entertainment

Selling Angles: Story, cast, amusing situations

Plot: The Rev. Arthur Fear's ward, Jennifer, with whom he is secretly in love, tells him of her forthcoming marriage and reveals a plot to blackmail her by a former lover. Fear takes up the cudgels on her behalf and walks into den of crooks who are engineering the blackmail. Thinking he can recover Jennifer's incriminating letters, Fear breaks into the crook's house and is assisted by a jail bird who is there to gather some bonds. Though detected, they make good their escape, but in the scrimmage the bonds and letters are exchanged. Arrived home, he faces Jennifer's fiancé, whom he recognises as the crook's accomplice, and through the revelation he becomes the third and lucky suitor for Jennifer's hand. In the meantime, his erstwhile companion in crime arrives disguised as a bishop, a free fight ensues but Fear comes out best.

Comment: This is the rough outline of a story which bristles with comedy situations and out of which Walter Forde and a very capable cast have got the last ounce. Some there are who may take exception to the "guying" of the cleric, but there is no denying the pleasure this timid little man's adventure will provide for the masses. The film opens on a bright note and except that the action drags slightly towards the end interest is well maintained. The dialogue is clever and witty and the effect of an exchange of professional slang from the lodger from Dartmoor on the parson is really rich. There are very few to whom this will not greatly appeal.

Acting: Bobby Howes is admirably cast as the reverend gentleman who takes his courage in both hands, a courage derived from the reading of a boy's penny dreadful. Equally effective is the performance of Gordon Harker in a characteristic role of the "Gor Blimey" burglar. Garry Marsh is good as the more polished crook and Dorothy Boyd pleases as Jennifer. Others of a big cast do well.

Production: All exteriors are well arranged, while one often gets charming glimpses of the English countryside. Atmosphere is excellent though the photography is at times somewhat dark.

Sound: This is quite good throughout.

Silent Features

"The Last Tide"

Offered by: Equity British. **Directed by:** John F. Argyle. **Length:** 5,200 feet. **Release Date:** Not fixed. **Certificate:** A. **Type:** Drama. **Cast:** Margaret Delane, Grace Johnson, James Benton, Bessie Richards.

COMING TRADE SHOWS—continued from page xviii

THURSDAY, FEBRUARY 26, 1931 **MANCHESTER—continued**
Madame Guillotine.....W. & F. Piccadilly, 10.45 a.m.

NEWCASTLE

THURSDAY, FEBRUARY 19, 1931
Madonna of the Street.....United Artists.....Queen's, 10.30 a.m.

FRIDAY, FEBRUARY 20, 1931
Monte Carlo.....Paramount.....Queen's, 10.30 a.m.

Sit Tight.....Warner.....Stoll, 10.30 a.m.

MONDAY, FEBRUARY 23, 1931
Blood Brothers.....United Artists.....Queen's, 10.30 a.m.

TUESDAY, FEBRUARY 24, 1931
The Woman Between.....Wardour.....Grainger, 10.30 a.m.

Headin' North.....Gaiety.....Grey Street P.H., 10.30 a.m.

Reno.....Butchers.....Stoll, 10.30 a.m.

Shadow Ranch.....United Artists.....Queen's, 10.30 a.m.

Fair Warning.....Fox.....New Westgate, 10.30 a.m.

Six Shorts.....Universal.....Gaiety, 2.30 p.m.

WEDNESDAY, FEBRUARY 25, 1931
The Lion and the Lamb.....United Artists.....Queen's, 10.30 a.m.

Inspiration.....M.G.M.....Stoll, 10.15 a.m.

THURSDAY, FEBRUARY 26, 1931
Men Without Law.....United Artists.....Queen's, 10.30 a.m.

NOTTINGHAM

FRIDAY, FEBRUARY 20, 1931
The Woman Between.....Wardour.....Scala, 10.45 a.m.

The Eternal Feminine.....Paramount.....Elite, 10.45 a.m.

IN BRIEF: The love affairs of a young farmer. Simple story, unfolded in a believable manner, ending in unconvincing tragedy. Undistinguished acting.

Suitability: For easily pleased audiences.

Selling Angles: The charming rural settings and seascapes.

Plot: Robert, a young farmer, proposes to little Letty, daughter of the miller. The child loves him and the marriage is arranged. Her sister Miriam, an art student, arrives from London. Between her and Bob there is love at first sight. They strive to subdue it. The marriage takes place. Miriam is drowned through being cut off by the tide.

Comment: This domestic drama is unfolded with a certain amount of pleasing realism. At the same time it must be admitted the pretty scenery (said to be that of Devonshire) is one of the chief assets. The acting is weak and amateurish. However, the interest is well maintained and the picture will probably please uncritical audiences at small halls.

Acting: The sisters are impersonated by Margaret Delane and Grace Johnson. James Benton plays the lover.

Production: In addition to the well photographed scenery, there is a country pleasure fair.

"Fighting Strength"

Offered by: Equity British. **Length:** 4,775 feet. **Release Date:** Not fixed. **Certificate:** U. **Type:** Western drama. **Cast:** Dick Douglas, Francis Billington, Fred Gamble, John McCready.

IN BRIEF: The extraordinary adventures of a forest ranger while combating desperadoes. Crude and melodramatic.

Suitability: For second class halls.

Selling Angles: The hero's amazing and amusing fights against fearful odds.

Plot: Harry Littleton, home from the War, finding he cannot settle down, goes West and becomes a forest ranger. He is soon busy attempting to curb the activities of whisky runners. One of the gang has a step-daughter, whom he ill-treats. Harry becomes her defender, faces fearful odds, crushes the evildoers and wins the girl.

Comment: If any film-goer desires more strenuous fights, frantic rushes and hairbreadth escapes than are afforded by this Western extravaganza he must indeed be insatiable. The story is devoid of originality, but there is some good scenery. The picture offers entertainment for the rougher element only.

Acting: Dick Douglas impersonates the ranger whose herculean feats of endurance interest and amuse from first to last. The support is ordinary.

Production: After the early scenes action takes place chiefly in the open.

Short Features

"NINE NIGHTS IN A BAR ROOM" (Gaumont). (Talking Chumps Series). **Length:** 1,600 feet. **Release:** One every month, commencing May 4. **Certificate:** U. A domestic tragedy in which father takes to drink after signing the pledge, but recovers his "manhood" sufficiently to prevent his family spending Christmas in the street. Often very amusing, but rather too long. Good popular fare.

"MEEK MR. MEEK" (Paramount). **Length:** 900 feet. **Release date:** August 17, 1931. **Certificate:** U. Jimmie Barry. The amusing squabbles of a husband and wife, ending in the latter's fainting fit, when the downtrodden one asserts himself. Good for popular halls.

"KANDY KABARET" (Paramount). **Length:** 792 feet. **Release Date:** August 10th. **Certificate:** U. Paramount's Kiddie Musical Revue. A bevy of very bright and peppy youngsters, all polished performers, hold their audience with song and dance against an elaborate background. If their voices were on a par with their dancing, this would certainly be a good short, but one finds the utmost difficulty in catching the words. A good novelty booking.

"THE DANCE AT THE FOUNTAIN" (Butcher's). **Length:** 602 feet. **Release date:** Not fixed. **Certificate:** U. Shumann Ballet. A crowd of peasant girls draw water from a well and dance gracefully. Grazia del Rio sings three Italian songs. A delightful offering.

"THE DOLLS' PHANTASY" (Butcher's). **Length:** 798 feet. **Release date:** Not fixed. **Certificate:** U. Three quaint dollies come to life and dance with eccentric movements. Grazia del Rio sings in Italian. Pleasing and artistic.

"NOCTURNE" (Butcher's). **Length:** 703 feet. **Release date:** Not fixed. **Certificate:** U. Signor Rosseau, Shumann Ballet. A violinist gives a delightful rendering of Chopin's celebrated composition while five fairy-like girls dance upon a lawn by moonlight. A charming short.

SHEFFIELD

THURSDAY, FEBRUARY 19, 1931
The Love Habit.....Wardour.....Cinema House, 10 a.m.

Headin' North.....Gaiety.....Regent, 11 a.m.

FRIDAY, FEBRUARY 20, 1931
To Oblige a Lady.....British Lion.....Regent, 10.45 a.m.

Manslaughter.....Paramount.....Cinema House, 10.45 a.m.

TUESDAY, FEBRUARY 24, 1931
The Eternal Feminine.....Paramount.....Central, 10.45 a.m.

Resurrection.....Universal.....Regent, 10.45 a.m.

Dance, Fools, Dance.....M.G.M.....Cinema House, 11 a.m.

WEDNESDAY, FEBRUARY 25, 1931
The Painted Desert.....P.D.C.....Central, 10.45 a.m.

Fighting Through.....Gaumont.....Regent, 11 a.m.

Queen High.....Paramount.....Union Street P.H., 10.45 a.m.

Inspiration.....M.G.M.....Cinema House, 11 a.m.

THURSDAY, FEBRUARY 26, 1931
Just Like Heaven.....Gaumont.....Regent, 11 a.m.

The Woman Between.....Wardour.....Cinema House, 11 a.m.

London Trade Show Diary

THURSDAY

"Madame Guillotine".....W. & F. Palace, 8.45 p.m.

The Reginald Fogwell production, "Madame Guillotine," with Madeleine Carroll and Brian Aherne, will be screened by W. & F. to-morrow, Thursday, at the Palace, at 8.45 p.m.

"One-Eighth Apache".....Equity British Cameo, 11.15.

At the Cameo, to-morrow, Thursday, at 11.15, Equity British will show "One-Eighth Apache."

FRIDAY

"Love Among the Millionaires".....Paramount Carlton, 11

"Love Among the Millionaires" shows Clara Bow as a waitress in a restaurant for railway men. Skeets Gallagher and Stuart Erwin are two of Clara's conquests, but they are so busy squabbling over their rights that Stanley Smith, as the son of the railway president, disguised as a brakeman, gets in some effective love-making. Little Mitzi Green sings "Don't be a Meanie," while Frank Tuttle directed. Paramount will screen the film on Friday, February 20th, at the Carlton, at 11.

"Fighting Through".....Gaumont Astoria, 11

"Fighting Through," which introduces Ken Maynard in his first full length talkie "Western" for Tiffany, is to be trade shown by Gaumont on Friday, February 20th, at the Astoria, at 11 a.m. The film presents a notable conglomeration of thrills and stunts.

"His Glorious Romance".....Equity British Cameo, 11.15

A further show fixed by Equity British is that of "His Glorious Romance," which will be shown at the Cameo at 11.15 on Friday, February 20th.

"The Painted Desert".....P.D.C. Palace, 3

"The Painted Desert" is said to be one of the greatest Western dramas to reach the screen. It is Bill Boyd's biggest picture. William Farnum, one of the outstanding personalities of motion pictures, only recently



Henny Porten in her new picture, "Mother Love," for presentation by Butchers in their own theatre, Wardour Street, on Monday next, at 2.30 and 4.30 p.m.

returned to the screen after several successful seasons on the stage. His role in the film is one of the most colourful he has ever essayed. Helen Twelvetrees appears opposite Boyd.

"Wonder of the World"

International Pictures
Tatler Theatre, 10.45

Arrangements have been made by International Pictures, Ltd., to screen "Wonders of the World," and a short at the new Tatler Theatre on Friday, at 10.45 a.m.

MONDAY

"Sport of Kings".....Ideal Palace, 8.30 p.m.

"The Sport of Kings," which Ideal present at the Palace, at 8.30 p.m. on Monday next, February 23rd, opens on a turfy note, and it ends with Leslie Henson yelling the odds! With Henson are Gordon Harker, Hugh Wakefield, Jack Melford, Mary Jerrold, Barbara Gott and Dorothy Boyd.

"Mother Love".....Butcher Own Theatre, 2.30 and 4.30

How a passionate love of children triumphs over all personal considerations is eloquently illustrated in a new Henny Porten film production entitled "Mother Love," which Butcher's will present privately in their own theatre on Monday.

"Storm Over Asia".....Atlas Palladium, Stratford, 2

A film which should prove of outstanding interest, and one which has been banned by the B.B.F.C. "Storm Over Asia" will be shown by Atlas, at the Palladium, Stratford, on Monday, February 23rd, at 2 p.m.

TUESDAY

"Fast and Loose".....Paramount Carlton, 11

A new leading lady is the star in the comedy-drama of reckless youth, "Fast and Loose." She is the youthful beauty Miriam Hopkins. The story concerns the emotional adventures of the modern younger generation.

A musical extravaganza, "In a Lotus Garden," directed by Fred Paul, will also be shown on Tuesday morning.

"The Seas Beneath".....Fox New Gallery, 11

"The Seas Beneath," Fox's picture of submarine warfare, will be trade shown at the New Gallery on Tuesday, February 24th, at 11 a.m. The joint action of an American submarine and an American "mystery ship" in trapping one of the most famous German "U" boats is the basis on which John Ford has created the climax of this unusual romance.

"Hours of Loneliness".....Warner Own Theatre, 11.30 and 3

"Hours of Loneliness," a Carlton Films (1929) production, which is being distributed by Warner Brothers, is to be trade shown at Warner Brothers' private theatre, on Tuesday, February 24th, at 11.30 a.m. and 3 p.m. The cast includes Sunday Wilshin, Marjorie Jennings, Mino Burnett and Harold Huth.

"Romany Love".....M.-G.-M. Empire, 10.15

"Romany Love," a Patrick Heale production, directed by Fred Paul, will be shown to the trade by M.-G.-M. at the Empire at 10.15 a.m., on Tuesday next, February 24th. The featured players are Esmond Knight, and Florence McHugh.

"Other People's Sins".....P.D.C. Palace, 11

A strong domestic drama, "Other People's Sins," is to be trade shown by P.D.C. at



Sunday Wilshin can be seen and heard in "Hours of Loneliness," the Carlton Films production for trade show by Warner Brothers in their private theatre on Tuesday, February 24th, at 11.30 a.m. and 3 p.m.

the Palace Theatre, at 11 a.m. on Tuesday next, February 24th. Directed by Sinclair Hill and featuring Stewart Rome and Anne Grey, the story tells of a reprobate father who stands trial for a murder committed by his daughter, and being defended by the daughter's husband. Authentic Old Bailey scenes are a feature of a beautifully photographed production.

WEDNESDAY

"Earth".....Atlas Edibell Theatre, 3

Another interesting film from Soviet Russia, "Earth," is due for presentation by Atlas at Edibell's Theatre, at 3 p.m. on Wednesday, February 25th.

"Old Soldiers Never Die".....Wardour Phoenix, 3

At the Phoenix, at 3 p.m., on Wednesday next, February 25th, Wardour will present "Old Soldiers Never Die."

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE to allow not less than seven full days from date of the next issue.

WEDNESDAY, FEBRUARY 25

Old Soldiers Never Die, The Thames: England's River (Wardour), Phoenix Earth (Atlas), Edibell Theatre.

THURSDAY, FEBRUARY 26

The Stronger Sex, Dance Hall Marge, The Safest o' the Family (Ideal), Palace Theatre.

FRIDAY, FEBRUARY 27

Laughter (Paramount), Carlton. Sleeping Cardinal (Warner), Leicester Square Theatre.

MONDAY, MARCH 2

King of the Danube (Butchers), Own Theatre.

Legal and Financial News

Graham Wilcox : £14,000 Loss International Cine Wind Up

The statutory first meetings of the creditors and shareholders of Graham Wilcox Productions (London), Ltd., were held yesterday (Tuesday) at the Board of Trade Offices, Carey Street, W.C., before Mr. H. P. Naunton, Assistant Official Receiver. Accounts lodged under the liquidation showed liabilities of £26,820, of which £24,000 is due on debenture bonds; assets £874; and a deficiency of £26,812.

The company was registered as a private company in November, 1925, with a capital of £1,000 to carry on business as film producers, etc. The promoters were Robert Arbon White and George R. Banks.

During the company's existence 35 films were produced at a total cost of £130,000, and a net profit of £21,450 was made on the renting of the films, but the trading accounts showed a net loss of £14,000 sustained by the company up to January, 1931.

In January, 1927, the company entered into an agreement with Etablissement Jacques Haik S.A., of Paris, to exploit a film called "Under Arabian Skies." The film was produced, but the company refused to exploit it; the matter went to arbitration and the company paid £1,982 damages and £2,000 costs, but defaulted in the further payment of £1,000 for a share of the profits and these winding up proceedings followed.

The directors attributed the company's failure to loss involved in respect of the film "Under Arabian Skies" and to the fact that the company was not in a position to undertake the production of talking films, which had seriously interfered with the demand for silent films. The liquidation was left in the hands of the Official Receiver.

CAPITAL TIED UP IN SILENTS

The statutory first meetings of the creditors and shareholders of The International Cinematograph Corporation, Ltd., were held on Monday. The Order to wind up the Company was made on January 12th.

Mr. J. Barwick Thompson, Official Receiver, reported that the accounts lodged under the liquidation showed the position when a receiver for the debenture holders was appointed on March 8, 1930. There were unsecured liabilities £4,441; preferential claims, £73; debenture bonds, £7,280; assets valued at £769; and an estimated deficiency of £13,025 with regard to contributories. The promoter, Graham Scott Hewett, acted as managing director after 1919 at a salary varying from £7 10s. to £10 a week. The trading accounts showed continual loss amounting to £12,227 up to November, 1930.

The Corporation was financed throughout by R. M. Hewett, by means of loans secured on debentures for £9,500, which, however, he agreed to surrender, leaving him an unsecured creditor. The real object of giving up the security appeared to be to facilitate the issue of a prospectus by a company about to be formed to acquire control of the corporation's business. Filmophone, Ltd., was incorporated in December, 1929, to acquire the benefit of an invention for a talking film apparatus and to acquire control of the corporation by purchasing the whole of its share capital. The public issue was a failure.

The failure of the corporation was attributed to the sudden advent into the film industry of talking films, which the corporation were unable to produce or buy, the whole of its available capital being tied up in silent films. Another reason was stated to be the failure of Filmophone, Ltd.

The liquidation was left in the hands of the Official Receiver.

MUSICIAN OR MECHANIC?

In the Shoreditch County Court on Tuesday before Judge Cluer, Aldo Sinigaglia, of 9, Lansdowne Road, Dalston, N.E., sued A. P. Grange, of the Kingsland Imperial Picture Palace, 538-40, Kingsland Road, N.E., to recover £4 10s., one week's notice which the defendant had failed to pay him on his dismissal, it being a custom

of the profession that two weeks' notice should be given, and he only received one.

Mr. Blagdin, counsel for the plaintiff, said it was to be admitted that it was a custom of the musical profession to give a fortnight's notice. He believed the defence was going to be as to whether the plaintiff was employed as a musician or a mechanic. He had been a musician for many years for the defendant, and in May he got a fortnight's notice, but he was subsequently asked to work a panatrope. The plaintiff carried on until the November, when he got a week's notice, but during that time he had to play the piano if the "talkies" broke down or the electricity failed.

Judge Cluer upheld the contention of the defendant. It seemed clear, he said, that the Musicians' Union would not have allowed plaintiff to work as a musician for seven hours a day. He would, therefore, give judgment for the defendant, with costs.

FILM DIRECTOR'S DISCHARGE

The affairs of Percy Alfred Adams, described as lately of 27, Metherhall Gardens, Hampstead, director of film companies, were discussed on February 11th before Mr. Registrar Warming-ton, in the London Bankruptcy Court in relation to his discharge from bankruptcy proceedings instituted last January.

After some discussion His Honour granted the discharge, subject to judgment for £20, to be satisfied by an immediate cash payment.

EXIT CHAINED: £10 FINE

"The Bench regard the negligence in a very serious way," said the chairman at the Sheffield Police Court, on Monday, when the Grosvenor Hall & Estate Co., Ltd., with registered offices at Kinema House, Hillsborough, Sheffield, were summoned for contravening the Cinematograph Act, 1909. William Alex. McIver, manager, and Lawrence Goodison, a fireman employed at the cinema, were summoned for aiding and abetting.

Mr. W. A. Williams, Corporation solicitor, prosecuting, said that on January 2nd, 25 to 30 people found one of the exit doors at the cinema locked and chained, and had to burst the doors open.

Mr. F. W. Scolah, defending, admitted the circumstances, and said Goodison assumed that the cleaners had left the doors open and did not try them. He said the doors were not locked and chained; all that was necessary was to put the chain over the bar and the doors could then have been opened.

The company was fined £10 and the two individual defendants £5 each.

MORTGAGES AND CHARGES

NEW RUTLAND SQUARE CINEMA, LTD., London, W.—Registered January 21st, £33,000 debentures, dated November 4, 1930, part of £100,000; charged on property in Edinburgh, also general charge. *£100,000. January 12, 1931.

PLAZA, EXETER, LTD.—Registered January 23rd, series of £20,000 debentures, present issue £18,500; general charge.

PLAZA (SOUTHCHURCH) CINEMA, LTD.—Registered January 22nd, series of £3,500 (not ex.) debentures, present issue £2,675; general charge. *£10,000. December 6, 1930.

ALHAMBRA (PARIS), LTD., London, W.—Registered January 21st, £50,000 debentures, dated November 4, 1930, part of £100,000; general charge. *£100,000. January 12, 1931.

* Amount of debt according to last available return.

SATISFACTIONS

REGENT PICTUREDROME CO., LTD., Nelson.—Satisfactions registered January 26th, £100, part of amount registered November 7, 1923, and £100, part of amount registered February 14, 1924.

BRADFORD THEATRE ROYAL PICTURE HOUSE, LTD.—Satisfaction registered January 26th, £500, part of amount registered September 9, 1922.

BURLINGTON CINEMA, LTD., Liverpool.—Satisfaction registered January 24th, £500, part of amount registered February 21, 1928.

NEW COMPANIES

REGALIA CINEMA COMPANY (BIRMINGHAM), LTD.—Private company. Registered January 30th. Capital, £12,000. Objects: To carry on the business of proprietors of cinematograph theatres, etc. The directors are: A. W. Rogers (chairman), "Colinton," Birmingham Road, Wyde Green; A. Ford, Lode Lane, Solihull, Warwickshire (both permanent, subject to each holding 1,000 shares). Qualification of directors: £1,000 shares. Solicitors: Bailey, Cox & Co., 10a, Temple Row, Birmingham. Registered office: Victoria Playhouse, Victoria Road, Aston, Birmingham.

GLOBE CINEMAS (BURSLEM), LTD.—Private company. Registered January 30th. Capital, £1,000. Objects: To carry on the business of proprietors and managers of cinematograph theatres, etc. The directors are: G. Goodwin (permanent director and chairman), Werrington Road, Bucknall, Stoke-on-Trent; C. Green, 249, High Lane, Burslem, cinema manager; G. H. Goodwin, Carmount Side Farm, Abbey Hulton, Milton, farmer; R. E. Wood, Broad Street Chambers, Burslem, architect; A. Wood, Midland Bank Chambers, Burslem, incorporated accountant. Qualification: 200 ordinary shares. Secretary: A. Wood. Solicitor: R. T. C. Jones, Hanley.

BOHEMIAN PICTURE THEATRE (1931), LTD.—Private company. Registered in Dublin on January 27th. Capital, £1,000. Objects: To acquire the cinema business formerly carried on at 154 and 155, Phibsborough Road, Dublin, as "The Bohemian Picture Theatre, Ltd." The directors are: J. G. McEntaggart, Dunfirth, Rathfarnham, Dublin, motor engineer; J. J. Flood, 3, Anglesea Avenue, Blackrock, Dublin, retired public official; W. H. Freeman, The Cottage, Brighton Avenue, Monkstown, Dublin.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state that the market closed on the following quotations:—

NAME.	VALUE.	LAST WEEK.	THIS WEEK.
A. P. P. H.	ord. £1	18/6	18 3
Assoc. Talking Pics. ....	....	1/3	1/4
Assoc. British Cinemas ....	....	5/3	5 1 1/2
Do.	pref. £1 f.p.d.	—	—
Blunt & McCormack ....	....	—	—
Brit. Int.	ord. 5/-	6 10 1/2	6/3
Do.	pref. £1	19 -	19 6
Brit. Instr.	ord. 10/-	4 3	3 7/4
Do.	def. 1/-	-10 1/2	-10 1/2
Brit. Lion	def. 1/-	-2	-2
Do.	pref. £1	1 11 1/2	2 3
Brit. Filmcraft	ord. 5/-	—	—
Brit. & Dom.	def. 1/-	-4 1/2	-3
Do.	ord. £1	3/3	2/3
Brit. Screen Prod.	5/-	—	—
Brit. & For.	ord. 5/-	—	—
Brit. Phototone ....	....	—	—
French Do. ....	....	—	—
Blattner	def. 1/-	—	-1/1
Dennan P.H.	£100 7% deb.	97	98
„ Con. ....	....	90	92
Gaumont Brit.	ord. 10/-	—	13/-
Do.	7 1/2 % £1	—	16 9
Gainsborough	ord. £1	7 3	7/3
Do.	def. 1/-	-4 1/2	-3
Gen. Theatre	pref. £1	11/-	10 6
Do.	6 1/2 % deb.	84	82
Met. Cinema	ord. 10/-	—	—
Do.	def. 1/-	—	—
Movie Colour ....	....	-7/7	-7 1/2
Morgan Film Service ....	....	-2 1/2	—
Non-Flam.	ord. £1	1 9	1 3
Do.	def. 1/-	-4 1/2	-2 1/2
New Era N.P.	ord. £1	—	—
Do.	def. 1/-	—	—
P.C.T. Cons.	7 % £1	19/-	19/-
P.C.T.	"B" £1	18 -	18/3
P.C.T.	7 1/2 % pr.or. £1	16/-	15/6
Pro Pat.	ord. 5/-	1 1 1/2	1 1
Stoll Th.	ord. 5/-	6/6	5/6
Tussaud's	£1 pref.	27/7 1/2	27 6
Do.	def. 1/-	6/6	6/6
United P.T.	£1	4/-	4/-
Do.	7 % deb.	82	81 1/2
Union Cinema	def. 1/-	—	—
Do.	10 % 5/-	—	—
Welsh-Person	8 % £1	1/6	1/3
Elder	ord. 1	-1/1	-1/4
Do. ....	....	—	—

Scottish Section

Ormiston's Silver Wedding

I understand that the General Council of the C.E.A. has passed a recommendation to all branches to allocate subscriptions from their funds towards a testimonial to Thomas Ormiston on the occasion of his silver wedding, which will be celebrated in April.

Scottish Moderator's Sane Speech

Clerical critics of the cinema received a nasty knock from an unexpected quarter on Monday of last week, when the Right Rev. Dr. A. N. Bogle, Moderator of the General Assembly of the Church of Scotland, in addressing a temperance rally in Glasgow, said the picture houses, run down as they are on religious platforms, have had a very salutary effect in regard to the question of drinking. In providing a counter-attraction they have done something to displace the public-house as an avenue of relaxation open to some classes of the community. Such sane reasoning is proof that should clear up the muddled thinking of lesser lights in the clerical profession, whose brayings are recorded from time to time.

Parade Staff Frolics

A happy company of 250 foregathered last Thursday evening in Norwood House, Glasgow, to join in the annual dance promoted by the staff of the Parade Cinema, Dennistoun. The proceedings took place in the Venetian Ball-room and, as the catering and dance music was taken charge of by mine host McEwan, needless to say all present enjoyed themselves. Manager Rupert Thompson was in fine fettle, and his organising abilities did much towards the success of the evening.

Bigger Plans for Dunoon

Plans for an extensive addition to the Picture House, Dunoon, were sanctioned at the local Dean of Guild Court last Tuesday. Seating accommodation in the balcony will be considerably increased under the scheme, and the total capacity of the house will be 1,250. A. V. Gardner is the architect, and the alterations will be completed before the summer season starts.

Cinema Club's Fine Functions

A regrettable oversight last week was responsible for the absence of the reports of the Cinema Club Luncheon and Fancy Dress Ball, held on February 6th. The luncheon was held in the Geneva Room of Green's Playhouse, and there was a record attendance. President Tom Robinson presided, and the guests of honour were Margot Graham, the new film star; Arthur Dent, Wardour's chief; and Tommy Lorne and other principals of the Theatre Royal Pantomime. Very little speeches by the President and the fore-mentioned guests made the luncheon a good prelude to the ball, which took place in the evening in St. Andrew's Hall, when nearly 700 dancers and 800 spectators enjoyed themselves to the full. A cabaret was staged by artistes from the Theatre Royal, headed by Tommy Lorne, and the prizes for the fancy dress costumes were presented by Margot Graham. Secretary Kempself and his committee have every reason to be satisfied with the social success of the function, although the financial results will not be great for the benefiting charities.

Hawick Hooligan Punished

Charged with disorderly conduct and assaulting the manager of a Hawick picture house, because he would not admit him after the pay-boxes had been closed, a man was fined £1, with the option of ten days' imprisonment, at the local police court last Thursday.

Dundee Exhibitors on Warpath

The question of allowing films to be shown with charity concerts on Sundays while cinemas are not permitted to open was again raised at a meeting of the Police Committee of Dundee Town Council last week, when a protest was lodged by the local exhibitors. Councillor Greig, who is an exhibitor, stated that the trade did not want their halls open on Sundays at all, but suggested that the Council should either support them or prevent the showing of films at Sunday evening concerts. The Town Clerk stated the legal position. Ultimately a sub-committee was appointed to investigate and report on the whole question.

Groves' Staff Revels

Under the joint auspices of the staffs of the Cinema House, Bathgate, and the Star Theatre, Armadale, two of the halls on the Groves Circuit, a merry gathering was held in the Co-operative Hall, Bathgate, on Tuesday evening of last week. Over 200 were present, Managers J. Hill and L. F. Priest were masters of ceremonies, and carried out their duties successfully. Mrs. Ivor Groves, wife of the Managing Director, was untiring in her efforts to see that everyone enjoyed themselves, and the part she played in decorating the hall, assisting in the buffet and other arrangements showed the interest she takes in the employees on the circuit in no uncertain manner.

Building Accident

Three workmen employed on the erection of the new Riddrie Picture House, Glasgow, were injured and had to be taken to the Royal Infirmary, through a scaffold on which they were working collapsing. Fortunately their injuries were not so serious as was at first anticipated, and they were able to be discharged the following day.

Kinghorn Public Hall Snag

The Unemployment Grants Committee of the Ministry of Labour have raised an objection to the Kinghorn Council's application for a grant for the building of a public hall there, on the grounds that the building is to be used for entertainment purposes.

Glasgow Cinema Operators' Cabaret

The Glasgow operators' section of the E.T.U. are going to do things on a big scale at their annual dance, which is scheduled to take place in St. Mungo Halls on Friday next week. A cabaret, high tea, running buffet, and several novel stunts are all being planned to ensure value for the price of admission.

More Associated British Cinema Deals

Some little time ago it was exclusively announced in THE BIOSCOPE that the Parkhead Picture Palace was likely to be acquired by A.B.C. The deal has now gone through, and this popular East End hall was officially taken over last week-end. A.B.C. are also to be associated with one of the new houses to be erected in the Gallowgate, John Maxwell joining the board of the company which has the site at the corner of Sword Street and Gallowgate. These acquisitions will entrench A.B.C. very strongly in the East End of Glasgow, for they already control the Arcadia, Bridgeton, and the Picture House, Dennistoun, and are also interested in the New Riddrie Picture House, which is in course of construction.

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Invasion of Stirling

The county town of Stirling, where Menzies Bros. have virtually had a monopoly for years with their three houses, is also to be invaded by A.B.C., as they have secured one of the few available sites there on which a 2,000 seater is to be erected. It is rumoured that another big combine has also completed negotiations for another site in Stirling, but verification of this is not forthcoming.

"Talkies" for Hippodrome, Hamilton

Lanarkshire's principal music hall, the Hippodrome, Hamilton, is to be equipped with an R.C.A. sound system within the next few weeks, and will open as a "talkie" house early in March. The Hippodrome, which is owned by E. H. Bostock & Sons, was recently leased to Leslie Lynne. Bostock's ran the house as a music hall for the last 23 years, and Mr. Lynne has run it on similar lines since he took it over. The new form of entertainment has, however, proved to be too strong, and, as Leslie Lynne believes in giving the public what they want, he is going in for "talkies."

Cleaver Showmanship at Arbroath

The management of the Picture House, Arbroath, worked a fine publicity stunt last week in connection with their screening of "Journey's End." They secured the co-operation of the local Territorials, and the N.C.O.'s and men paraded in drill order with pipers and marched through the streets to the Picture House on Monday night, where they were accommodated with seats at the opening performance.

Kemp's Saltcoats Enterprises Forging Ahead

Rapid progress is now being made with the new cinema which ex-Councillor Harry Kemp is erecting on the site of the old Casino in Hamilton Street, Saltcoats, and it is expected to be ready in time to cope with the crowds that invade the popular Ayrshire coast resort during the summer season. Harry's other hall in Saltcoats, La Scala, is doing big business since "talkie" equipment was installed.

Greenock Hall Sol 1

One of Greenock's oldest cinemas, the Victoria Picture House, Rue End Street, was included in a sale of property at the Faculty Hall, Glasgow, last week. There was no keen competition for it, as it only realised the upset price of £400 which had been placed on it.

Grierson to Produce New Film

John Grierson, of "Drifters" fame, will produce a new film dealing with the life of the British worker, states the Edinburgh Workers' Progressive Film Society. The film, it is understood, will be produced for the National Federation of Workers' Film Societies, of which Mr. Grierson is understood to be a member. Some of the scenes, it is stated, may be "shot" in Edinburgh.

Control of Entertainments

Edinburgh's next Provisional Order will possibly contain new proposals for the controlling of places of public entertainment in the city. Cinemas and theatres will both come within the scope of the proposals. The field is so wide and the review required so extensive, however, that it is possible it may be decided to leave this question out of the first Order and to leave it over to a subsequent one to enable the city officials to formulate their desires.

At the C.E.A. Meetings

What the Branches are Saying and Doing

General Council Fixes 25% Maximum

At the General Council meeting on Wednesday, the subject of film rentals was fully discussed when the following resolutions put forward by the North-Western Branch were submitted for consideration:—

(1) That in the opinion of this Branch a flat rate should be charged for film hire instead of percentage on the gross takings as at present, but if the percentage basis is insisted upon, then the whole of the programme should be supplied by the renter. Further, that free publicity matter should be afforded, and that halls should be graded for film-hiring purposes as they are graded at present for C.E.A. subscriptions and P.R.S. fees.

(2) That the General Council should take an early opportunity of having a round-table conference with the K.R.S. on the foregoing points.

The replies from the branches of this subject, which were before the delegates, were noted.

Alderman E. TROUSON, in moving the resolutions, said: "Without going into details, if you take your minds back to the Blackpool resolution, I think it is a matter of history now that prices did commence to fall immediately after that meeting, and a different state of affairs exists to what it did then. My own feeling, after studying the thing carefully, is that we should go another step and use it for all it is worth, and suggest a maximum basis of an all-in rental programme, say 25 per cent. Mr. A. B. King put up a very good idea of a 25 per cent. all-in rental throughout the year.

"We are making a demand for lower prices, and I am prepared to run the risk as to how far this thing will be accepted throughout the country.

"I am hoping this General Council will be able to reach some better conclusion than we have now."

F. W. LOCKE, in seconding the resolutions, said: "About 12 months ago, when some of my colleagues on the Council said: 'When are you wiring?' and I raised the question of expense, they said that I should get it all back out of the receipts, he able to pay the renters the percentages, and cover all the increased costs, and still make a bigger profit than ever before. That might have been good advice in those days, but is it good advice to-day? Does that condition of affairs hold good?"

"I emphatically say it does not, and many of us are back not to the takings of silent days, but even lower, plus all the increased costs. I do not hesitate to say that, if we are going to give satisfaction to the members of our Branches, this Council will have to go to the renters and say to them that the time has come when we must demand from them something like an equitable system of trading. Otherwise they are going to put us out of business."

"Several Constructive Policies"

A. W. ROGERS said he would like to amplify the letter from the Birmingham Branch. They had had several constructive policies brought up, but could not arrive at a unanimous decision. One policy had been brought forward which would appeal to both the small and large exhibitors. The first proposition was that they should book their pictures on sharing terms, on the basis of 10 per cent. on the first £10, 15 per cent. on the next £10, the next £10 say 20 per cent., and over and above the first £30 on percentage agreed when the contract was made. That would appeal to all, it would enable the small man to live, and no exception could be taken by the big man.

The other constructive policy was like the Northern Branch suggestion. A percentage booking should be for the whole programme. We do not say what the percentage should be—that would be for individuals to decide—but it should be for the whole of the programme, and if a single picture were booked it should be on a flat rate. The grading of the hall might be embodied in the second policy.

J. CLAUGHTON said any scheme would be useless unless the Branches were going to be firm. He remembered the Blackpool resolution. It was no good discussing any plan if they were going to break the resolution immediately.

No Question of Disloyalty

Councillor E. A. HUDDLESTON: "I have heard a lot about disloyalty, but it is utterly impossible in a business like this to get absolute loyalty. The function of a body like ours is advisory and to give a lead to our members.

"I would like to bring the members back to the working of the resolution. There is no suggestion that anybody should bind himself to do a single thing in reference to it, and no suggestion or possibility of there being any charges of disloyalty in obedience to it or otherwise. I fail to see any good on the part of the Council in visualising the effects of disloyalty when this question does not come into it.

"I think the General Council would be well advised to pass these resolutions unanimously, because no one is asked to make a bond, but simply to enunciate that a flat-rate system is better than a percentage."

F. W. MORRISON said the only point was that there was not a unanimous desire that halls should be graded

according to the P.R.S. and C.E.A. fees. If that clause in the resolution could be deleted he was certain his Branch would pass it unanimously.

Alderman TROUSON signified the willingness of his branch to withdraw this particular clause.

Councillor F. J. SPICKERNELL said there was a flaw in everything. In Portsmouth they had once had a boycott of a certain renting firm for showing a picture in a legitimate theatre. The boycott had been kept up until it was found that one member had booked with the renters, and this put an end to the boycott, but it had the effect of showing the red light to the renters, and since then no renting firm had shown pictures in legitimate theatres in Portsmouth. A certain amount of good came from all boycotts and resolutions.

J. LANGHAM BROWN said there were certain suggestions in the resolutions to which he could not give his wholehearted support. He had had a good deal of experience in booking pictures during the last nine months, and if exhibitors decided to make a certain payment for a full programme he thought they would be making the biggest mistake of their lives. The programmes would be completed with whatever films the renters had on their shelves, whether they were suitable for the hall for which they were intended or not.

He thought they would do better by concentrating on the second part of the resolution. They had a lot of information and the time had now come to test the sincerity of the K.R.S. as to whether they felt the time had really come for a reduction in terms.

He proposed:

"That we seek a conference with the K.R.S. at the earliest possible moment."

T. Ormiston's Views

T. ORMISTON: "I feel that some of the members who have spoken have overlooked the fact that for months past we have been having conferences with the K.R.S. and the effect of what we have tried to hammer into them is very clearly brought out in the annual report of the secretary of the K.R.S. Mr. Hill is quite a candid man and I feel sure that if the renters would be guided by him there would have been some alteration in the terms of film rentals earlier, but the renters find it so easy to milk the exhibitor that they keep on doing a thing that brings them so much profit. Mr. Hill, on page six of his annual report, says:

"Also, one cannot help feeling that the time is not far distant when through sheer force of economic circumstances a revaluation, as it were, of the terms upon which films are to be hired must be taken into consideration, for one is conscious of the fact that, although economic causes within the cinematograph industry have been contributory, there has been a steep rise in film rentals during the past eighteen months, and there is a very wide range of film rentals at present in operation which, if a detailed investigation were made as to the reasons therefor, might now be difficult to justify."

"Also, upon analysis, it might happen that there would be disclosed a number of exhibitors who could not hope for their cinemas to remain open under the present and possibly future conditions that must assuredly appertain to the industry."

"That is the opinion of the secretary of the K.R.S. That has been dinned into their heads by us at our meetings with them, and if we could only get the members of this Association to realise that the remedy is in their own hands we would soon achieve what is wanted. Unfortunately it seems impossible by argument or otherwise to convince our own members that if they continue in the present policy they will drive a great many of themselves into the bankruptcy court.

"At a meeting we had with the K.R.S. a fortnight ago we again emphasised to them the position in which the small exhibitor was being placed, and while the renters were sympathetic to the position they practically say that as a body they can take no concerted action.

"We are in the same difficulty. This Association exists to deal more with the political affairs of the trade and we are not a trading society, and so long as this business remains competitive and there is in human nature the desire to get the better of your fellow competitor so long will it be easy for the renter to take more than his economic share of the receipts of this industry.

"What are you going to do? You may say to me, what do you suggest? and I am afraid I cannot suggest very much, because I have no authority to deal on your behalf.

"I know how I would deal with it if I had your authority, but I think we must try to educate our people and advise them through our knowledge, which is probably a little greater than many of them have, that the present methods are going to lead them to ruin, and no member can make money in his theatre if his total film rental throughout the year exceeds 25 per cent. of his receipts. We must try to get our members to keep their bookings within that percentage. If they book on a percentage they should obviously get the whole programme included, or the percentage for the feature must be reduced below 25 per cent., or an allowance given for the cost of the supporting programme.

"We should emphasise to our members that they have to put their film bookings on that basis, and how it is to be done I do not know, but I think we should authorise our officers to frame a statement putting the whole facts before them and pointing out to members where they are leading and the basis on which they should conduct their operations. Whether they do it or not, it is in their own hands, and unfortunately we cannot as a General Council take it out of their hands.

Hold Up Bookings

"There is no hope, whatever, in expecting the K.R.S. to turn round and take less money than is offered for their films. We have got to offer less. How can we do it? One advice is to refrain from advance booking. By Statute we are limited to a six months' booking period. We can advise our members that when summer comes and business diminishes they should be extremely careful what they do and should hold up bookings as far as possible, because the supply of films is increasing.

"We should concentrate on getting a reduction in the percentages or that the percentage includes the whole cost of the programme. If the suggestions meet with your approval I would recommend that you pass the following resolution:

"The General Council is of opinion that the maximum percentage for a full programme of a feature programme quality and the supporting items should not exceed 25 per cent."

"That in order to render this maximum of 25 per cent. for the full programme a possibility programme features should be rented at a lower minimum than 25 per cent."

"That the officers should draft a letter to every member pointing out that patronage will be a diminishing quantity during the year and that until such times as the renters reduce their rentals to the above economic levels, members be advised to limit their bookings to not more than three months ahead where possible, so that they can take advantage of the increasing supplies and the consequent change in favour of the exhibitor when supplies overtake demand."

Alderman TROUSON withdrew his resolution in favour of Mr. Ormiston's.

The resolution was carried unanimously.

Advisory Committee Appointments

The formal appointment by the President of the Board of Trade of Councillor E. Hewitson and A. B. King to the vacancies on the Advisory Committee was noted.

The following resolution from the South Wales Branch was submitted:—

"This Branch hears with deep regret the deviation from normal democratic representation in the President of the Board of Trade's passing over of the name of H. Victor Davis as representative on the Advisory Committee in spite of the result of the ballot, and in view of the short time served on the Committee expresses its surprise at the inadequacy of the reason adduced, namely, the advisability of varying the representation of exhibitors from time to time."

After discussion on the subject, a resolution, as set out below, was moved by Mr. ORMISTON, seconded by Alderman TROUSON, and carried:—

"That this Council places on record its disapproval that the President of the Board of Trade has not seen his way to accept the result of the ballot of the Association in regard to the membership of the Advisory Committee, but assures Mr. Victor Davis that we have undoubted confidence in his integrity and ability, and are satisfied that the President's selection has not been made through any lack of confidence in Mr. Victor Davis."

Electrical Trades Union

A further request from the E.T.U. for a meeting with the C.E.A. was brought forward. After discussion it was agreed that the Officers of the Association meet the Electrical Trades Union on the understanding that such matters were dealt with by the branches according to local conditions, and that any Committee which met the E.T.U. could not make any promises on behalf of the whole of the C.E.A.

The following resolution, proposed by C. HARTLEY-DAVIES, seconded by C. MATHEWS, was passed:—

"That we reiterate to the E.T.U. the fact that this is a matter dealt with by our branches, but if the E.T.U. wish to have a discussion with the Officers of the Association in the knowledge that the General Council is unable to legislate for its members on the subject, the General Council will be pleased to arrange accordingly."

Earlier Film Releases

In regard to the resolution standing in the name of the Hampshire and Isle of Wight Branch that films should be released earlier, Major A. W. BANNER explained that the branch really wished for a little information on this subject.

The GENERAL SECRETARY stated that in regard

to a film of any quality the renters found they could not get a general release date before September from first-run houses. They had now had three reductions under the Cinematograph Films Act, and each one had been accompanied by a temporary phase of pencilling in dates, of which when it came to the test no evidence was available from either of the parties, and that phase lasted about two or three months, and then the whole question adjusted itself automatically. Eventually the renters found it was no good waiting, and they threw their pictures into the shorter period. Members seemed to find it difficult to realise that if they kept dates open there would be equally good films coming along which they would be able to book sooner if they did not tie themselves up in advance. Probably within a very short time they would get down to a release date of five or six months ahead.

Entertainments Tax

The following report of the General Purposes Committee was received and adopted.

"Your Committee has made application to the Chancellor of the Exchequer asking him to receive a deputation so that the case in favour of remission of the Entertainment Tax on the cheaper-priced seats might be brought before him. He has replied as follows:—

"Dear Sir,—I am desired by the Chancellor of the Exchequer to refer to your letter of January 22nd. In reply, Mr. Snowden desires me to say that in present financial circumstances he sees no prospect of being able to propose remissions of taxation; and that in these circumstances he is of the opinion that no useful purpose would be served by his receiving a deputation on the subject which you desire to raise.

"Yours faithfully,

(Sgd.) J. H. Woods."

"Your Committee proposes to reply to the letter accepting his decision with regret, in the full knowledge that he has the same sympathetic consideration for our case—to which we hope he will be able to give expression in a similar manner next year—that he had a few years ago."

Legal, Financial and Parliamentary

The following report of the Legal, Finance and Parliamentary Committee was adopted by the General Council at its meeting on Wednesday:—

Your Committee has had the report of the Stipendiary Magistrate's decision at Liverpool in the case of Police v. Willett and others. This was a prosecution under the licensing conditions imposed by the Liverpool Watch Committee that no children under the age of 16 should be permitted to see "A" films. The Stipendiary Magistrate gave his decision in favour of the condition, but your Association has lodged an appeal to Quarter Sessions.

It has been necessary to prepare a Bill dealing with the Sunday opening situation, and accordingly one has been drafted, but has not yet been published nor introduced into Parliament. While the opinion of the Home Secretary is being ascertained, it is felt it is undesirable to publish the Bill. The Bill does no more than give the County Councils and the bodies to whom they delegate licensing powers the power to issue a licence in respect of Sundays upon such terms and conditions as are reasonable. In addition, a deputation from the London and Home Counties Branch, together with the representatives from the General Council whom you have authorised to attend, has waited upon the Home Secretary and has received a very sympathetic hearing from him.

The British Kinematograph Society, which consists of all the principal technicians of the industry, has been constituted to take the place of the former British section of the S.M.P.E. Your Committee recommends the support of this Society on account of the valuable research work it can do for every member, and to mark its practical appreciation recommends that a subscription of 20 guineas be made.

Position of Small Exhibitors

The following report of the Committee dealing with the problems of the small exhibitors was considered and approved:—

Your representatives upon the Joint Standing Committee of the C.E.A. and K.R.S. have met and discussed with the K.R.S. the position of exhibitors owning small theatres. Whilst the K.R.S. representatives maintained an amicable attitude, it was made apparent that they were not disposed to accept the contention that the class of exhibitor whose position was under discussion would be put out of business because of the uneconomic nature of the hire percentages demanded. There was a disposition to ascribe the exhibitors' difficulties mainly to the expenses of taking installations.

It was, however, very clearly demonstrated by your representatives that a continuance of the present percentage for rentals would be fatal to exhibitors running the smaller class of cinemas even after all the costs of installation had been met.

Representatives of the K.R.S. quite definitely and with apparent unanimity rejected the suggestion which had emanated from J. C. Graham that a general class of smaller exhibitors should be instituted.

They, therefore, intimated that their Trading Committee would be prepared to investigate all cases where it was alleged that losses had actually been incurred, and also cases where in view of the percentage contracts for, and the possible or anticipated takings of the hall, a loss would almost inevitably be incurred.

Your representatives pressed the renters in order to ascertain the minimum rental basis upon which they were at present working, and it should be noted that there was a general consensus of opinion on the part of the K.R.S. representatives that rentals at

less than 15s. per reel for three days would not be an economic proposition for them to consider.

When the K.R.S. representatives were pressed to state that films would not be supplied if it was demonstrated after investigation that a cinema could not afford to pay such a minimum, they did not display the same unanimity, and certain firms—not all—indicated that circumstances would have a bearing upon the maintenance of that minimum. The 15s. per reel minimum for talking pictures compares with a minimum of 10s. per reel, which was the figure in silent days.

From this it clearly emerges that members who are contemplating the installation of talking apparatus must carefully weigh up their position in the first instance, and if they find that at the lowest possible price of rental they would be unable to meet their obligations, then they should realise that the only certain possibilities of relief will arise from application to the Trading Committee of the K.R.S.

If, as your representatives anticipate, the summer months see a revision in rental terms as the result of the present trend towards lower film rentals, there is no reason why the minimum rental should not also fall, ultimately even reaching a figure of 11s. or 12s. per reel.

Any small cinema that wires in the meantime needs to have regard to the facts as they exist, and if there is a disposition to take a gamble upon the possibility of reduced film rentals, the necessity of a reserve to cover the intervening period until such reduction occurs is also a fact which must be carefully noted.

Your committee accordingly recommends that the General Council should advise all exhibitors who are either in difficulties through actual losses, or whose bookings are such that the future means losses, to place their certified figures before the Trading Committee of the K.R.S.

"Leakages" in South Wales

H. VICTOR DAVIS presided over the monthly meeting of the South Wales and Monmouthshire Branch, held at Cardiff.

David Hughes wrote complaining of the late delivery of films, and emphasised the serious handicap to those with cinemas some distance from Cardiff, especially as since the advent of the "talkies" it was highly necessary to have at least one or two rehearsals before the public showing. Mr. Hughes added that he would like the Branch to make strong representation to the renting firms to see if some improvement could be made in their systems.

It was decided, on the motion of R. DOONER, seconded by FRANK TAYLOR, that representations should be made to the renters on the matter.

Leakage of Information

R. DOONER called attention to the grave leakage of information from the Branch meetings. He said that only recently a matter which had been discussed was taken out by someone who had sat round the table, and it had been telephoned to a renter's representative. In this particular instance it had a very damaging effect upon another member.

He (Mr. Dooner) could not find words strong enough to condemn such an action, and would move that if any evidence could be obtained, the member guilty of such an action should be relieved of any executive position he might be holding.

The CHAIRMAN said the Executive Committee did not consider that action strong enough. They felt that if any person was found to carry information from the meeting to any renter they should first of all make every effort to obtain the name of the person. Then, having done so, they would, irrespective of whom he might be, request him to send in his resignation to the secretary of the Association, and he would not in future be recognised.

Mr. DOONER said he was prepared to amend his resolution to include the recommendation of the Executive, and in this form the motion was unanimously agreed to.

Advisory Committee Representation

It was reported that H. Victor Davis had not been again appointed on the Advisory Committee, notwithstanding that over ten thousand members accorded him their support.

On the proposition of A. B. WATTS it was decided to express the deep regret of the Branch at the deviation from democratic representation by the passing over of Mr. Davis.

The delegates to the General Council were asked to raise the matter.

Result of Deputation to Renters

Members of the delegation which recently visited London to interview renters on the percentage question presented a report to the meeting. Some very encouraging features were contained in the report, which showed that the renters themselves were aware that in a good many instances too much was being paid for film hire to run places economically.

The delegates therefore emphasised that it was up to every exhibitor to insist upon having his programme at an economic value.

It was decided, on the motion of R. DOONER, to reaffirm the Branch's conviction that 25 per cent., to include the whole programme, was the maximum on which they could run their cinemas in South Wales at the present time.

The Branch also pledged itself to do all possible to bring this about.

Summer Closing of Cinemas

A discussion took place as to whether, in view of the summer months and the present bad industrial conditions, it would not be advisable to suggest to members in various towns that they should come to some arrangement whereby some of the cinemas should close down rather than incur further heavy loss.

It was decided to refer the matter to the Executive Committee in order that fuller information might be obtained from the towns most affected.

Film Hire Charges: N.W. Discussion

Underlying the discussion at Friday's meeting of the North Western Branch, held at Liverpool, on the decision of the General Council on the resolution submitted by the Branch dealing with film hire charges, was a note of dissatisfaction. Alderman TROUSON, who presided and who submitted the delegate's report, said that not a single concrete proposition was put forward to help the Council in its deliberations.

The North Western Branch, he said, had recorded the opinion that a flat rate should be charged for film hire instead of a percentage on gross takings as at present, but if the renters insisted upon the percentage basis, then the whole of the programme should be supplied by the renter. They also suggested that halls should be graded for film hiring purposes as they were at present for C.E.A. subscriptions and P.R.S. fees.

Not a single concrete proposal for a satisfactory solution of the problem had emanated from any of the Branches, the most frank confession being that of the Birmingham Branch, which said it had no solution to put forward. Two or three Branches favoured a round table conference with the renters, but the renters knew perfectly well the condition of many theatres and, further, what the takings of the remainder were. Any flat rate that might be laid down in the future would be based on percentages, so that if the flat rate system of trading were reinstated, it would resolve itself into a question of barter.

The Trouble Diagnosed

Frank Hill, Secretary of the K.R.S., in his annual report had said that exhibitors in their competitive struggle frequently entered into contracts for the hire of films upon terms which, but for their keen desire to beat their opposition, would never be offered to renters. He frankly stated that present prices were not economic and would never have been offered but for the anxiety of one exhibitor to beat another.

So far as the General Council was concerned, he thought they would like him to emphasise these points and to draw attention to the fact that a considerable number of films would be available for exhibitors within the next six months. Seventy-five films were trade shown last month and would be released in due course. General Council was of opinion that the maximum percentage for a full programme, consisting of a feature of programme quality and supporting items, should not exceed 25 per cent., and that in order to render this maximum for the full programme a possibility, features should be rented at a lower minimum than 25 per cent.

Members were advised to limit their bookings to not more than three months ahead where possible, so that they could take advantage of the increasing supplies and the consequent change in favour of the exhibitor when supplies overtake the demand.

F. W. LOCKE said it seemed to be the general feeling of the Council that they could not meet the renters to demand the terms laid down in the North Western resolution.

Councillor R. DUNCAN FRENCH: It was said the K.R.S. could not bind its members as a body, and, if terms were to be made, they must be negotiated with individual members.

Gentlemen's Contracts

P. BRIMLOW: Who is responsible legally for films being booked beyond the authorised date? Some renters are pressing exhibitors to book as far forward as November next.

W. SCOTT: On gentlemen's contracts.

The CHAIRMAN: If anybody will give me a confirmation of a contract beyond the limited period for which it is in order to book films, I promise you something drastic will be done.

Councillor R. DUNCAN FRENCH pointed out the circumstances which led to gentlemen's agreements being made, to which the CHAIRMAN commented that when people lent themselves to the pencilling in of agreements, it was often to the detriment of the exhibitor.

R. HAMILTON (Runcorn) said until exhibitors realised it was in their own interests to have uniformity and co-operation—it was regrettable to sit listening to recriminations—their path would be a difficult one. Exhibitors had to help themselves, instead of all the time depending on others to do things for them.

The CHAIRMAN: The most we can do is to give exhibitors the lead, but they must act.

"Impossible" Advice

R. P. RUTHERFORD pointed out to the meeting that it was not possible to get films at less than 25 per cent. even to-day.

The CHAIRMAN: You can book programmes for 25 per cent.

Mr. RUTHERFORD: If I cannot get it, will this Association help me to get it?

The CHAIRMAN: The Association cannot help you

(Continued on page 44)

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

What Does "Installation" Mean?

In several parts of the North Country exhibitors who have installed talking picture equipments under the impression that there would be no charge for the installation work have been disagreeably surprised to receive, when the job has been finished, an account for engineering services that has almost taken their breath away. Last week I met an exhibitor who was almost speechless with indignation because of an incident which recently happened. His theatre had been wired and the mechanisms placed into position by private contractors, so that all the suppliers of the equipment had to do was to make the connections to the amplifiers and the necessary tests. These operations occupied three hours after the last performance on a Saturday night. Then came the shock—he received a bill for about £50. My informant is quite definite on the point that the contract does not specify for the payment of installation charges; the equipment suppliers, on the other hand, contend that this is implied, and they are pressing their claim. "I do not object to paying a reasonable sum for services rendered," said the exhibitor, who considers himself the victim, "but I do strongly object to being asked to hand over £50 for three hours work after I had engaged contractors to place all the apparatus in position ready for the engineers to make the final connections." It would seem that a definition is required as to what "installation" means.

Unemployed Operators

There promises to be an interesting discussion at to-day's meeting (February 18th) of the West Lancashire Branch of the C.E.A., to be held at Preston, when Mr. Simpson, of Ulverston, will move a resolution "that a Labour Bureau be established, so that operators and assistants who are out of employment (and who reside in the district) can be put in touch with an employer requiring a man at short notice." Notice has been given of a proposal that manufacturers of "talkie" apparatus be asked to institute an "all-in" charge for service—repairs and renewals.

G.-B. Staff Dance

Four hundred persons attended the annual staff dance of seven Gaumont-British theatres in the Merseyside area, at the Rialto Ballroom, Liverpool, on Tuesday of last week. The function was made the occasion of a presentation to C. H. Russ, the area inspector, who received from the combined staffs a gold dress watch. J. M. Cannon, circuit manager, was presented by the managers of the halls supervised by him with a gold cigarette lighter. Dancing was from 11.45 p.m. to 4 a.m., when one of the most enjoyable staff gatherings held on the Merseyside came to a close. Messrs. F. Hardy, Garside and Oram were responsible for the arrangements.

Lend a Hand

To assist the widow of Granville Hughes, who was for many years manager of the Gem Picture House, Werneth, members of the Manchester and District trade have organised a fund to which it is hoped both renters and exhibitors will liberally subscribe. A representative committee has been formed, comprising: Treasurer, S. Hall, "Highfield," Albert Road, Hyde; Secretary, G. Pilkington, Fox Film Co., Manchester; Committee, J. Baines (secretary, Lancs. Cinema Old Boys' Association), H. Vost (Whitehall Cinema, Openshaw), J. Howarth (Temple Pictorium, Manchester), J. Mather (Scala, Bury), A. H. Albert, A. Sokolov and W. Baldwin. The cause is a worthy one, and subscriptions, no matter how small, will be welcomed. They may be handed to the treasurer or to any member of the committee.

Another Emery Theatre

Another addition has been made to the steadily growing circuit of the J. F. Emery Film Service, Manchester. The newcomer is the Kings, Salford, which is to be equipped with British Acoustic talking picture mechanisms. G. Brooks, who has been appointed manager in place of E. Hope, was formerly in the service of P.C.T.

Cinema Old Boys

Tickets are now on sale for the annual reunion of the Lancashire Cinema Old Boys' Association, to be held at the Midland Hotel, Manchester, on March 10th. The function will take the form of a dinner and smoking concert. It is understood that the committee is endeavouring to secure the attendance of one of the best known film stars.

A. W. H. "Talkies"

J. C. Geoffroy, representing the manufacturers of A.W.H. talking picture equipment, visited Liverpool last week to survey the possibilities of the district for the sale of mechanisms. The set which has been in service at the Prince's, Preston, for the past nine months, he says, has been absolutely immune from trouble.

Paramount on Parade

"One hundred per cent. all-talking, all-eating, all-drinking, all-dancing, all happy, all tired," comprehensively describes the "programme" presented by Paramount at the Bear's Paw Restaurant, Liverpool, on the occasion of the "Paramount on Parade" Liverpool staff dinner and dance on Friday evening. Organised by H. Nisbet (Liverpool branch manager), H. Goodman, J. Gillick and Miss Young, the function, which completely fulfilled all anticipations, was attended by about 100 persons, including many of the best-known local exhibitors and renters. In an interval in the proceedings, Miss Young presented a beautiful bouquet to Mrs. Nisbet. Of speeches there were plenty, but none were given public utterance, the gathering being a purely social one. An evening with "Paramount

on Parade" is certainly a memorable occasion. Perhaps that is the best compliment one can pay the organisers of the function, who have set a standard which they will be expected to maintain.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Northern Executive Luncheon

The first meeting of the newly-elected Northern Branch Executive Committee was preceded by a luncheon given by the Chairman (J. C. Bell) and Vice-Chairman (W. Carr) on Tuesday of last week in the Station Hotel, Newcastle-on-Tyne. Mr. Carr expressed the hope that concessions in respect to reduced rentals of films would be one of the achievements of the Branch during the year, and thus afford each one of them an opportunity of making a profit. Several tributes were paid to Mr. Bell in an address by Councillor Anthony Oates, J.P., who is Chairman of Directors of the Brighton Theatre, Newcastle, the management of which Mr. Bell has successfully held for over twenty years. W. Whitehead, of the Newcastle Theatre Royal, speaking on behalf of the four theatre managements in the city, expressed grateful thanks for the assistance they had received in various ways from the local branch of the C.E.A. They, as theatre people, felt greatly indebted for that valued assistance. The health of the Chairman and Vice-Chairman was proposed in a very witty speech by J. S. Snell.

Licensees to Meet Magistrates

When Gateshead exhibitors applied for the renewal of their licences at the Gateshead Police Court on Monday last the Bench decided to withhold the licences for the purpose of giving the exhibitors an opportunity of discussing with the magistrates certain alterations which had taken place in the conditions of the licences. It was therefore arranged for a deputation of Gateshead exhibitors, together with the C.E.A. Northern Branch Secretary (Alfred Smith), to meet the magistrates to-morrow (Thursday).

Luncheon Club Addressed by Exhibitor

Dixon Scott, the Northern exhibitor, gave an interesting address on the influence of the cinematograph upon the mental and moral outlook to a gathering at the Tyneside Social Workers Luncheon Club, at Newcastle-on-Tyne, last week. The moral effect of films in the long run, he submitted, would depend entirely on the public themselves.

Sheffield and District

(Representative: George W. Hopkinson, 42, Broomfield Grove, Rotherham)

The Benevolent Fund

The question of the effect of the Sunday amusements ban on the annual Cinema Sunday in Sheffield was mentioned at the annual meeting of the Sheffield Cinema Trade Benevolent Fund at the Central Picture House, Sheffield, last Friday. A. R. Favell, presiding, said it was impossible to tell what would happen until they knew the result of the applications for Sunday opening. The Branch hoped, however, to have the opportunity and privilege of holding Cinema Sunday this year, because it was undoubtedly the best way of raising a substantial sum of money. Last year Cinema Sunday in Sheffield realised £954 15s. 4d., compared with £873 15s. 4d. the previous year, and the Fund benefited to the extent of £472 17s. 8d. The Committee expect that this year the calls on the Fund will be heavier than usual.

Forty Cases Assisted

The annual report stated that, mainly owing to the introduction of talking pictures, an increased number of persons had been assisted during the year. In 1929, 20 persons received financial assistance, but last year the number was 40. The majority of the applications were from musicians, among whom distress in many cases was found to be acute.



"Paramount on Parade." Liverpool Staff Dance and Dinner, at which many well-known local renters and exhibitors were guests

Icy Graham (who was absent through indisposition) was re-elected chairman; S. Kirkham hon. treasurer, and Arnold R. Favell hon. secretary. H. Bramwell and W. Bryan are the C.E.A. representatives, V. Nelson and H. Mitchell represent the renters and F. Hire and T. J. Booth the musicians. In addition, the secretary, treasurer and trustees of the C.E.A. are on the committee. The accounts showed a total income of £2,303 3s. 9d., including a balance brought forward of £1,779 0s. 1d. Grants and allowances totalled £370 11s. 5d., and the balance at the end of the year was £1,928 5s.

Cinema Sunday Problem

From the foregoing it will be seen that the difficulty raised with regard to Cinema Sunday is keenly exercising the minds of those local exhibitors who put in a great deal of work each year on its behalf. What may happen between now and the time for Cinema Sunday is problematical, but certain it is that the position has this week been made clear by Sir William Clegg, Chairman of the Sheffield Licensing Bench. Speaking at the annual Brewsters Sessions, Sir William said that, much as they regretted it, they would have to adhere to the decision arrived at in London and would have to refuse licences for Sunday concerts and shows if promoters did not fall into line with the regulations.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Sunday Opening

Although little or nothing is being done—or even said—about Sunday opening in Leeds, I hear that quite a number of houses, other than those in the centre of the city, would be prepared to open, if the law was so altered as to allow it. It has been argued that if the city houses were opened the Sunday night paraders in Briggate would be attracted to any one of the biggest houses in the centre of the city and that the other houses would play to empty benches. In that case it has been suggested that the only way that Sunday opening might prove profitable would be for the cinemas in town to take it in turns to give shows on that day. Against that, there are those who say that if permission were granted for cinemas to open the amount of patronage that would follow would surprise the trade.

No Sunday Film Lecture

Meantime, no Sunday shows are being held in Leeds, and the present attitude of the Watch Committee was defined when application was made for permission to hold a lecture and exhibit a film at the Rialto on a Sunday on behalf of the Leeds Branch of the Guild of Projectionists. The application was not granted.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Blank Day at Smethwick

Smethwick cinemas remained closed on Sunday, after having been open on Sundays for seven years. At the Smethwick Licensing Sessions held during the past week, although there was no direct reference to the question of Sunday film shows, the chairman was definite in stating that the whole of the singing and dancing licenses in the borough would be granted for six days only. The borough was the pioneer in the provinces of Sunday cinema shows, and first opened at the invitation of the Town Council as a means of keeping youth occupied in a harmless manner. In the Smethwick area there has been nothing but praise for the Sunday cinema movement, and it is known that numerous church-going people were in the habit of booking their seats so that they could attend the picture show following attendance at church.

What Will Coventry Do?

It is by no means certain that the closing of the cinemas in Coventry on Sundays will continue. Many of the exhibitors, it is stated, are desirous of reopening and preliminary steps toward this have already been taken. If arrangements can be made exhibitors would contribute voluntarily to charities. They desire to open not as previously—from 8 p.m. until 10 p.m.—but from 6 p.m. till 11 p.m., with two houses nightly. It must, however, be emphasised that the exhibitors will not open in defiance of authority.

Another Beaufort Night

A whist drive and dance, organised by the directors, formed a special "Beaufort" night for the staff and friends last Thursday at the Ward End Unionist Hall following the evening show. At the conclusion of the evening's entertainment, Norman Smith, of Paramount's Birmingham office, spoke of the absence of one well known among them, H. Lane, who was prevented from attending owing to indisposition, and expressed the wishes of all present for his speedy recovery. (From enquiries made by our Birmingham representative just prior to going to press, we are informed that Mr. Lane is well on the way to recovery.)

Still Outstanding

I am asked by F. R. Dace, secretary of the Birmingham and Midland Cinema Trade Benevolent Fund, to thank exhibitors who have responded to his request for the return of tickets and cash for the recent Cinema staff dance. This has greatly assisted in the preparation of the final accounts. There are still one or two who still have tickets or cash to return, and to those he again makes his appeal.

They Ask for More

Following the social and financial success of the recent Cinema staff ball at the Grand Hotel, the committee of the Birmingham and Midland Cinema Trades Benevolent Fund are endeavouring, in response to numerous requests throughout the trade, to arrange an additional dance on March 24th.

Film Industries for Stourport

The Electric, Stourport, is going over to "talkies," the Film Industries set being the sound system decided upon.

Projectionists and Technicians

The Birmingham Court of the Guild of British Kinema Projectionists and Technicians held their monthly meeting at the Malt Shovel Hotel, Birmingham, on Sunday last, under the chairmanship of Jack Bryant, when a special address was given by the London President, Mr. Perry. It is announced that for March an interesting series of lectures have been arranged, which will include one on the Holophane system of lighting, by Gillespie Williams.

B.T.-H. Going in at Leicesters

The Hippodrome, Leicester, is being equipped with the B.T.-H. sound system, together with Kalee No. 8 Projectors.

Odeon Improvements

The Odeon, Perry Bar, which was closed during the first part of the past week, opened to a capacity house on Thursday last. During the short period that the house has been closed the "talkie" apparatus has been equipped with the very latest additions, the hall treated with Celotex for improved acoustics, while the Moorish design of the exterior of the building has been introduced into the atmospheric interior decorations of the house.

W.E. at Scala, Worcester

The Scala, Worcester, is now equipped with Western Electric sound system, together with their latest rubber screen. There has been a persistent rumour that the Scala was about to be acquired by A.B.C., but I have received official denial of this.

One for F.I.

The Green Lane Picture House, Small Heath, reopened as a "talkie" house last week. The equipment installed is the Film Industries apparatus, in conjunction with Ernemann II projectors and Hahn Goertz lamps supplied by Walturdaw's Birmingham office.

Temporary Licences at Atherstone

Cinemas in the Atherstone district were granted temporary licences only at Atherstone Licensing Sessions on Tuesday, pending alterations to premises and the visit of the inspector to see that the regulations were complied with. Atherstone Picturedrome was granted a licence for four months, and the cinemas at Dordon and Polesworth licences for one month each.

Irish Free State

(Representative: Joseph P. Sanders, Independent House, Dublin)

Irish Kinematograph Company's Improvements

Walter McNally, who distributes Radio Pictures in Ireland, and who was recently appointed supervising general manager of the Irish Kinematograph Company's group of Dublin cinemas, reopened the Pillar Picture House, O'Connell Street, on Sunday, after installing R.C.A. sound apparatus, this taking the place of the house's former sound equipment. A few weeks ago the Grand Central Cinema was reopened under the same management after a similar change in the sound system. The Mary Street Picture House, which also belongs to the Irish Kinematograph Company, still remains closed awaiting the ending of the builders' strike, which has held up the re-roofing and general renovating of the building.

North City Cinema Reopening

Work is progressing rapidly on the reconstruction of the Bohemian Picture House, Phibsboro', which has been closed for a couple of years. Since its purchase a few months ago by McEntaggart, Flood & Freeman, its entire interior has been renovated, and in part reconstructed. Western Electric sound equipment is being installed, and it is hoped to reopen during the week of St. Patrick's Day.

Dublin Film Star Home

Maureen O'Sullivan, who left Dublin to make her film debut in Count McCormack's picture, "Song O' My Heart," is now home again for a short holiday. During her stay in Hollywood she appeared in a number of other films, including "So This is London," "The Princess and the Plumber," and "Just Imagine." As she is under contract with the Fox Film Company until October next, Miss O'Sullivan expects to return to Hollywood in about a month.

Cinema Employees Make Merry

The annual Fancy Dress Dance of the Cinema and Hotel Employees' Union attracted an attendance of about 1,400 people to the Plaza Ballroom on Monday night. Every theatre and cinema in Dublin was represented, and most of the managers came along to join in the fun as the guests of the dance committee. Valuable prizes were awarded to competitors in the Fancy Dress Parade which was held after supper. The success of the function was a tribute to the organising ability of P. J. O'Toole, hon. secretary, and his enterprising committee.

Portsmouth

Council's Sunday Quandary

At last week's meeting of the Portsmouth City Council, the question was asked by Councillor F. J. Spickernell as to what the Chairman of the Watch Committee or the officials proposed to do to see that the law was observed in view of the recent decision in the Court of Appeal regarding Sunday entertainment, particularly as the South Parade Pier was open for concerts on the Lord's Day. Councillor Frank J. Privett, J.P., replied that the matter would come before the next meeting of the Watch Committee. The Committee have evidently been placed in a quandary because the Pier belongs to the Corporation, and is the only place where they have permitted Sunday entertainments.

Luton and District

No More Stink Bombs

Bye-laws made by Hertfordshire County Council to deal with the throwing or discharging of stink bombs or similar articles in cinemas, have been approved by the Home Secretary, and the Clerk to the Council has been instructed to take the necessary steps to bring them into force. The boroughs in the county, coming under the administration of Town Councils, are not covered by the bye-laws.

Luton Cinemas Well Conducted

Luton magistrates granted a permanent extension of the Alma music and dancing licence to 1 a.m. at the annual licensing meeting on February 11th, it being stated that this would place it on the same footing as all other public buildings licensed for dancing. All the cinemas

were reported by the Chief Constable to have been satisfactorily conducted and their music licences were renewed.

Smart Capture at Dunstable

Two young men were bound over for twelve months at Herts Quarter Sessions last week for breaking into the Palace, Dunstable. They were caught inside the cinema by a constable who found an entrance door forced at 5.50 a.m., and it was stated that they would have got away with money and a good many other things, like cigarettes and chocolates, if it had not been for the vigilance of the officer.

Isle of Man

Manx Sunday Cinemas Petition

There are indications that the privilege of Sunday cinemas enjoyed by Isle of Man people under a system of local option since 1921 is not to go unchallenged in the future, and a petition protesting against the opening of cinemas on Sundays is being hawked round Douglas for signatures with a view to it being presented at the annual licensing court next month. It is exceedingly doubtful, however, that the licensing court will make any alteration in the existing conditions in Douglas. Sunday cinemas have now become an established factor in the life of the people, and are supported by most people, who recognise that they take young people off the streets at night time. They are also keenly appreciated by visitors to the Island, many of whom come from English industrial towns where no such privilege is enjoyed.

Leicester and District

Women Discuss the Censorship

The conditions of film censorship in Leicester and District were discussed by women magistrates and councillors at a meeting called by the executive of the Leicester Branch of the National Council of Women. It was stated that Leicester was one of the first cities to adopt the latest suggestions of the Home Office with regard to the regulations of the British Board of Film Censorship. The question of children being admitted in charge of a bona fide adult guardian presented certain difficulties. It was difficult to determine who was a bona fide guardian.

R. V. Crow Talks to Local Branch

R. V. Crow, vice-president of the C.E.A., attended the meeting of the local Branch to-day (Wednesday) to give an address on some trade problems. A report of this meeting will be given in THE BIOSCOPE next week.

Northern Ireland

Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

The Fever Spreads

Northern Ireland must abound in panicky busybodies. No sooner do exhibitors in England start their campaign for Sunday opening than well-meaning people in Northern Ireland get alarmed and fear that straightaway the cinemas in Belfast will do likewise. A petition has been prepared and is being sent round for signature, not only protesting against any Sunday opening in Northern Ireland, but also in the British Isles generally.

The Next to Go

There are now only four or five silent houses left in Belfast and within the next few weeks at least two of them will go over to "talkies." In all probability the Crumlin, a popular second-run suburban house, will be the first of the four. A decision in regard to the system to be installed is expected within the next few days.

Not Forgotten

The management of the Kelvin Picture House, Belfast, have been thanked by the Not Forgotten Association for their kindness in not only inviting a large party of wounded ex-servicemen to attend one of the performances, but also for their lavish hospitality.

Will They Ask?

The trade is in two minds this year over the vexed question of applying to the Minister of Finance for Northern Ireland for a reduction of the entertainment tax to English levels. In the past they have paid him a visit during the month

of March, but it is more than probable that that happy call will not take place this year. The Minister is reaping a rich harvest this year from cinemas, and with the increase in expenditure to meet it is most improbable that he will alter his mind. Hence it is felt that it would be a waste of time and energy to pursue the matter further until things improve.

North Staffordshire

Brilliant Cinema Ball

The Cinema Carnival and Ball (in aid of the Cinema Trade Benefit Fund) was held at the King's Hall, Stoke, last Wednesday, and was an improvement even upon last year's huge success. There were well over 1,500 people present. Two dance bands were engaged, and there was only one interval. This was when the two film stars, Dodo Watts and Donald Calthrop, were introduced, and in which a lengthy parade of carnival costumes was judged. When the stars arrived a girl "pilot" descended in a vivid flash from her "plane" and presented bouquets to Miss Watts and Mr. Calthrop. After the judging, the stars and committee took supper together, and there were complimentary speeches, in which the city's welcome was extended. W. K. Washington was chairman of the committee and J. Barrington was an energetic secretary. The reception of the stars had a semi-civic flavour owing to the presence of Alderman R. Beresford, Deputy Mayor of Newcastle (who is this year's Chairman of the North Staffordshire Branch of the C.E.A.), and Alderman G. H. Barber, Deputy Lord Mayor of the city, also an exhibitor.

Methodists Against Sunday Opening

Stoke-on-Trent Wesleyan Methodists are to petition the Government against any legislation of Sunday opening of places of amusement. Forms for signature have been distributed, which have been supplied by the Lord's Day Observance Society, and are addressed to the Prime Minister, as follows:—

"We, the undersigned, being British citizens, respectfully appeal to His Majesty's Government to reject any measure for legalising the Sunday opening of theatres, cinema halls, or other places of amusement, on the following grounds."

Legal and moral objections to Sunday entertainments are then set out. Other Wesleyan congregations in North Staffordshire are organising similar petitions.

H.O. Regulation in Newcastle

The Newcastle (Staffs.) Watch Committee, at their meeting last Wednesday, had before them the Home Office Circular containing "Model Regulations under the Cinematograph Act, 1929," and relating to the exhibition of a certificate indicator. Alderman R. Beresford (Deputy Mayor) presided. The Chief Constable announced that a copy of the circular had been served upon each cinema proprietor in the town, and they had complied with the terms of the circular, although they had no legal force behind them. It was decided that a copy of each circular be attached to each cinema licence issued by the Committee.

South Wales

A Loophole for Sundays

The Cardiff Watch Committee appears to have found a way of getting over the Sunday concerts problem. On the advice of the Town Clerk the committee has decided to alter its procedure with regard to Sunday concerts, and the advice upon which it has acted is worth noting. It is to the effect that in future expressed approval be given in writing for the holding of each concert, with the statement that the permission given did not include any contravention of the Sunday Observance Act, 1781. This would throw on the licensee the responsibility for any non-compliance with the law, and it could not then be said that the Watch Committee sanctioned any illegality. J. A. Wilson, Chief Constable of Cardiff, considers the advice to be sound!

Four for R.C.A.

There is no question that R.C.A.'s new "G" model is appealing to the tastes of Welsh exhibitors. A large number of Welsh halls have been equipped with the installation, the most recent being the Palace, Gorseinon, near Swansea; Palace, Glanammyn, Amman Valley; Temperance Hall, Merthyr Tydvil; and the Regal, Newport.

AT THE C.E.A. MEETINGS

(Continued from page 41)

to get a definite programme at 25 per cent., that is asking for the impossible.

J. HUGH remarked that General Council had been trying to help exhibitors over their difficulties despite the lack of confidence that existed in the ranks. The man who was his nearest opposition should be his best friend. Why exhibitors should fight each other for super films he could not understand.

"There is No Solution"

The CHAIRMAN mentioned that at the General Purposes Committee meeting they had the benefit of the attendance of two very shrewd men, who booked for a greater number of theatres than anyone in the room. They were asked if they could suggest any means to make the North Western resolution effective, and they admitted frankly there was no solution.

Surely the course exhibitors should take was obvious:—(1) Shorten your booking period, and (2) remember what the Secretary of the K.R.S. says—the only reason why exhibitors are paying such high prices for films is because they are fighting one another. Renters could not ignore the statement of their Secretary that the prices they were getting were going to bring a lot of exhibitors into the bankruptcy court.

F. W. LOCKE said it came as news to him that exhibitors offered high prices for films. Usually the film renter fixed a price, a mighty high price, and tried to get that. He firmly believed when there was a bigger supply of films, it would be possible to get full programmes for 25 per cent..

15s. a Reel

Alderman TROUSON then referred to the consideration which had been given to the plight of small theatres.

F. W. LOCKE asked how the General Council arrived at the figure of 15s. per reel for the rental of films to be shown at theatres holding less than £150 per week. If it was assumed that a six-reel film was to be shown, the film hire would amount to £4 10s., but he would like to know of any case where an exhibitor could book for that figure.

J. R. DOVENER's advice to exhibitors was: Do not make up your mind you are going to have a particular picture; make up your mind not to have it unless you can get it at a reasonable price.

The CHAIRMAN held that as long as there was competition amongst exhibitors for films, prices would never be brought down.

Mr. BURROWS thought that percentages should be based on the grading of the theatre.

The CHAIRMAN said this idea had been turned down by the Council.

Advisory Board Nominations

W. C. SCOTT referred to the nomination of exhibitor members for the Films Act Advisory Board, and said he was disposed to move that the Association should take no further part in the ballot for members. Whilst the two gentlemen who had been elected were distinct acquisitions, he felt that exhibitors should not have been asked to nominate four gentlemen, when only two were to be appointed.

The CHAIRMAN said that the Government, as a matter of courtesy, asked the C.E.A. to submit a list of names from which they could make a selection.

P.R.S. Licences

Reference was made to the more favourable terms which members of the P.E.P.M.A. obtained from the Performing Rights Society. The CHAIRMAN mentioned that probably when the P.E.P.M.A. agreement expired, it would be brought more into line with that of the C.E.A.

Ban on Balconies

A member asked if, under the new licensing conditions which prohibited the admission of children to balconies for matinee performances, if it would be in order to admit children accompanied by parents or guardians to balconies.

The CHAIRMAN: It is not permissible for a child, whether with a parent or not, to be accommodated in the balcony.

Bad Copies and Late Deliveries

There was some discussion on the condition and late delivery of films, on which members were asked to supply specific information on which action could be taken.

J. R. DOVENER mentioned a recent case where he was showing a third-run film, the copy was so bad that he telephoned to the renters and asked for another copy. They replied that they had only six copies and, as all of them were in use, they could not meet his wishes. The result was he started off on the Monday with a bad copy that had to be shown for the full week. In view of the high rentals received by the renters, they should be better equipped with spare copies.

W. SCOTT said that complaints were so numerous that, unless they were backed up with concrete evidence, they were treated by the renters with contempt. Late deliveries were an even greater evil than the bad condition of films.

The CHAIRMAN remarked that Mr. Dovener, according to his contract, was entitled to demand a film in reasonably good condition. If it was not supplied, he could sue for damages, but then he would have to prove that he had suffered damages. How could he do that?

Modern Cinema Technique

Technical News and Notes

Throwing Open the Recording Field

If reports from Hollywood are true, the sound-recording field may shortly be open to all comers, with Western Electric and RCA cutting out the licence fees and royalties which have hitherto caused much contention. It is possible that this decision, if it materialises, may have been occasioned by the actions brought by the De Forest group, who have brought suits against the manufacturers of apparatus for sound recording by the light slit method. This is a quarrel in which theatre-owners have no interest, they are solely concerned with the final quality of the sound record, no matter what the system employed. Several of the independent reproducing units have secured results comparable with those obtained by the expensive sets, and in view of this, producers have been speculating on the necessity of paying to the big concerns a recording royalty, amounting, I believe, to about £100 a day. Incidentally, this decision might put an unexpected end to a patent situation which seemed interminable so long as it was confined purely to legal issues.

That Britivox "Mike"

Last week Britivox, Ltd., gave a demonstration to a number of interested trade people of what was described as a new type of microphone. A printed leaflet stated that this microphone was so selective that it would respond solely to particular modulations and would exclude all undesirable sounds as well as reverberation and resonance distortions. It is claimed that this device can be used in the open air, and none of the incidental street noises will be recorded, the speakers' voices dominating all opposing sounds. A voice was heard coming from a loud-speaker in the front of the room, while a babel of noise could be heard proceeding from the projecting room behind, none of which came through the loud-speaker. In another demonstration, a violin was the only sound which came to the speaker, though again, hammering, knocking and shouting could be heard going on in the projecting box. Unfortunately, it was announced that the technical members of the audience could not be shown the microphone, as there were certain difficulties over the patent position. In such a demonstration more would depend on the position of the microphone than on its sensitivity or selectivity. A person speaking into a microphone, especially of the low-sensitivity type, could muffle a good deal of extraneous noise by speaking right on to the shielded diaphragm. In any case the relative position of the microphone and the "noises off" would be of cardinal importance in forming any judgment on the device. A microphone that is made to pick up a wide range of sounds and yet will not pick up noises of many pitches adjacent to it is something of a self-contradiction. Still, I

am, on adequate evidence, willing to be convinced of anything, and when the patent situation is cleared up, it may be possible to arrange a different kind of demonstration.

Perforated Washable Screens

Referring to my paragraph in last week's issue concerning perforated washable screens, Thomas Sharp & Co., makers of the Trentex screen, send the following: "We think it



How would you like to dine under these circumstances? This still was taken during the filming of Universal's "Resurrection." Incidentally, note the lugubrious countenance of the man "pilloried" on the left.

might interest you to point out two of the main drawbacks to these screens. From our experience with both the silent and porous screens in this country, we have found that nothing prevents fabrics becoming yellowed in a comparatively short time, owing to the nicotine and dampness in the atmosphere. In the case of silent screens the only possible treatment for this fault was repainting. In the case of the fabric porous screens, this is not practicable and therefore the only process which keeps the screen white for a reasonable length of time is that of re-bleaching. Apart from this, in the case of the perforated screens, it has not been found possible to make these in one piece, and consequently, when the dirt settles, the seams are bound to become visible, to the detriment of the projection. We feel that yellowing is the biggest trouble experienced with porous screens, and up to the present, despite great expense in experimenting, nothing better has been devised than complete re-bleaching." I

have not heard much first-hand testimony as to this feature of perforated screens, and I should welcome the opinions of readers. So far as the seams are in question, I think this problem has been settled, and on a properly-made perforated screen the seam is undetectable, even after a good deal of use. There is a little trick involved here which has proved quite effective; but as I say, I shall welcome users' experiences as to the yellowing problem.

An Enterprising Firm

Ship Carbons have been turning out some very nice publicity lately. One of the most effective specimens came in the post this morning. It enclosed a card for free samples of Ship Mirror carbons and drew attention to the fact that ten of the largest West End cinemas are now Ship-ites and that recent conquests include the Trocadero, Elephant and Castle (the largest theatre in Europe), the new Victoria, London (the first theatre to use the 16 mm. positives at 180 amps.), in addition to about twenty other of the largest cinemas in the suburbs and provinces. Altogether, Ship seems to be making headway and are to be congratulated on the way they are pressing home their product.

New Exit Doors

Our Northern correspondent writes to say that he was last week given an opportunity of inspecting a model of the Robson Patent Panel for Exit doors. This invention, which is, he says, perfectly simple, foolproof, and reliable, consists of a panel, the bottom of which is low enough to be pushed and operated by the smallest child. It covers nearly the whole width of the door and operates by a simple form of link on the steel bolts. The slightest pressure on the panel at any point allows the door to open outwards. The panel itself is actually used for holding the door secure against operation from outside. One touch from the inside, however, even the light pressure operated by a child, immediately releases all fastenings. The chief advantage of the system seems to be the complete absence of any intricacies and complications such as characterise the present panic bolts. The cost is said to be reasonable.

W.E. Deaf Aids are More Than That

The hard-of-hearing sets are proving very popular, though at first there was a reluctance among patrons to admit that they could not hear perfectly. Now there is quite a lot of competition at some theatres for the "listening seats," and as there are said to be about 5,000,000 people in Great Britain who are more or less deaf, there will probably be a steadily increasing demand. I tried one of the neat Western Electric sets the other night during a noisy comedy and, though my hearing is normal, I found the contraption an added comfort. Without the earphone I

had to strain to catch the lines among the laughter and titters of the audience; but with the 'phone at my ear the noise around me did not matter. Some people object to telephone headbands, but the W.E. set is very light and could hardly inconvenience the most irritable. The whole device is light, comfortable, inconspicuous and sanitary, and the pencil potentiometer enables the volume to be adjusted to the right strength, without interference from other headsets plugging in and out. I am inclined to think that most patrons, whether their hearing is normal or not, would find individual headsets a real comfort, especially in houses or seats where acoustic conditions are open to criticism. They may yet come to every cinema seat.

Drawing a Voice

The *Daily Express* this week carried a splash story about a P.D.C. technician who has succeeded in drawing an artificial sound track so that a voice may be heard where no voice has ever existed. As usual in this type of story the possibilities were fantastically garbled. The artificial voice can only be "created" by imitating some other real voice which has been recorded and of which the wave characteristics have been made visible. There is certainly something fascinating about the idea of making a film speak words which have, in one sense, never been uttered; but a voice made in this way would have no consistent "personality" unless the minute wave variations were consistently copied from one voice with its own significant harmonic idiosyncrasies. In which case, of course, the voice would not be a new voice at all. This "personality" aspect cannot be emphasised too much, for even to the most illiterate and uneducated a voice is more than articulated sound; it is the vital expression of a personality which is often interpreted when the meaning of the syllables is not.

American Device for Deaf Patrons

In last week's issue Mr. Richardson described certain improvements in R.C.A. equipment introduced in America during the past few months. Among these he described the Seatphone, a device which enables the hard-of-hearing to follow dialogue with ease. General Acoustics, Ltd., of Wigmore Street, wish it made clear that the arrangements referred to do not apply to the territory under the control of their Company, who are owners of the manufacturing rights of all the deafness aids made by the Dictograph Products Corporation of New York, for the whole of the British Empire except Canada and Newfoundland. Cinemas and theatres in the territory referred to can only be equipped with the Acousticon Seatphone by General Acoustics, Ltd., or under a licence from them.

A Long Sound Sequence

A travelling sound sequence extending over several miles has just been completed by Paramount. In "The Gang Buster" the star is shown in a series of comedy situations in conversation with a taxi-driver travelling through the hills above Hollywood.

A sound recording wagon was attached to the back of the taxi in which the players were riding and this huge vehicle went wherever the automobile was driven. Similar scenes have previously been limited by the length of sound cable which extended from the vehicle in which the scene takes place to a stationary sound wagon. Cameras were set up between the players and the sound wagon. Microphones were suspended by a boom over the actors and portable lighting equipment, mounted on the camera platform illuminated the scene, which was filmed at night. The scene is said to be one of the most effective ever secured in talking pictures. F. F.

New "Ribbon" Microphone

A new type of microphone, said to mark a revolutionary step in the transference of sound to film, is just announced by Lowell V. Calvert, manager of R.C.A. recording operations. This "Ribbon" Microphone, as it is called, was developed by Dr. Harry F. Olson, research engineer and specialist on mikes and loud speakers. Among its other virtues it has directional characteristics, as a result of which sounds coming from a certain direction only are picked up and sounds from other directions completely ignored.

This enables the mike to be used in reverberant sets in such a way as to pick up the voices of the actors, but greatly reduce the amount of reverberation picked up. For instance, the actor's voice can be picked up, but the noise of the camera ignored. Hitherto cumbersome methods have been employed to shut off camera noise, and bulky hoods and "blimps" have been necessary. The new microphone makes all this additional muffling of the camera unnecessary.

The principle on which the ribbon device works is that of the induction of infinitesimal electric currents in an extremely thin and light corrugated aluminium ribbon, placed between the poles of an electro magnet. This aluminium ribbon is only one ten-thousandth of an inch thick, 3/16 in. wide and 2 in. long. The minute changes in air pressure occasioned by the sound waves cause this ribbon to flutter or vibrate between the magnet poles, and electric currents are thereby induced. These currents are led to a transformer and thence to a conventional amplifier.

The microphone is contained in a perforated box and its pick-up efficiency is greatest in a line normal to its face and zero in a line at right angles thereto. Hitherto most studio microphones have been of the so-called condenser transmitter type, though one or two kinds of carbon types have been successfully employed. The condenser types have given trouble because of maintenance difficulties, due to their complicated construction and liability to leakage in damp weather. The "ribbon mike" is simpler in construction and easier to maintain, and it is probable that all users of R.C.A. recording equipment will adopt this new model as soon as it can be put into production.



This is the R.C.A. "Ribbon" Microphone, which is claimed to be directional and does away with the necessity for the rather cumbersome forms of directional microphones and muffled cameras which have hitherto been employed



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 Belfast—E. A. Langrish & Co. Ltd., 31, Donegal Street.

Carbons

—and Their Tricks

Modern changes in the cinema field have concentrated attention once more on the heart of the show, namely, the projector. Houses have increased in size, throws are longer, screens are larger, and coloured films offer greater resistance to the passage of light. The result has been a demand for "More Light" accompanied by a request (as Goethe's demand was *not*) for better quality as well as increased quantity.

The designer of projectors has steadily run his amperage up from 60 to 80 and on to 120. Arcs are at present being operated in London at 200 amperes, and this does not seem the final limit. We are not ourselves inclined to believe that these enormous currents will ultimately be necessary. Some more efficient method of converting electric power into light will have to be found; but in the meantime this insistent demand for more light has given ever-growing importance to the heart of the projector, namely, the carbon-arc.

Why Pick on an Arc?

The mechanism for holding the carbons in position, for rotating and feeding them and supplying them with current, is nowadays regarded as of relatively small importance compared with the quality of the carbons themselves. Fortunately, in this matter of carbon manufacture we have managed to hold our ground, and in the past year or two British makers have succeeded in turning out carbons of a quality which will compete with any foreign make.

It is easy to see why the carbon arc has become the recognised illuminant for the motion picture. It has the greatest brightness, area for area, of any light source known, not even excluding the sun. It is not only powerful, but it is flexible and easily controlled. The amount of light, its colour and its exact position in relation to the gate can be regulated with great exactitude, and though there is necessarily much waste, there is constant research going on, resulting in improved methods of controlling the arc and reducing inefficiency.

Unique Features of Carbon

Carbon is scattered widely throughout the world in various forms. It is a chemical non-metallic element found native as the diamond graphite, as a constituent of all animal and vegetable tissues and of coal and petroleum.

Carbons for arc-lamp purposes were originally made from gas carbon, which was produced by the destructive distillation of coal in the manufacture of illuminating gas. Nowadays, carbons are commonly made from the products of burning tar, resin, turpentine,

oils, or other substances rich in carbon, with a limited supply of air, the combustion products being conducted into large condensing chambers in which the carbon collects. The most useful property of carbon, from our point of view, is that it does not easily melt and holds its shape at high temperatures.

If a $\frac{3}{4}$ in. steel rod were substituted for a $\frac{3}{4}$ in. carbon in a projector, on striking the arc the steel rod would be heated almost red-hot, right back to its holder, and at the arc itself there would be a stream of liquid steel. The temperature would be about 1,400° Centigrade, which is approximately the melting-point of steel. If copper were substituted for steel, the temperature would be even lower, about 1,000° Centigrade. But in carbon we have a material which is a fairly good conductor of electricity, can be heated to a high temperature without melting, and does not readily conduct the heat from the arc. Obviously, any substance which removes the heat from the point of light is undesirable as the maximum heat and light are needed at the focal point, where it can all be used in screen illumination.

The making of arc carbons has already been described in some detail in these pages. It is at best a slow process, taking from four to eight weeks, according to the manufacturers' particular methods. The firing or baking alone takes from ten to twenty days, and there arc, of course, many subsequent processes. Perhaps the point of chief importance to the projectionist is the relation between the carbon diameter, the amperage of the current, and the final candle-power. The crater area increases to some extent with the current, this in turn covers the amount of light, but the latter depends also to a very high degree on the actual size of the carbon used, apart altogether from questions of chemical composition or purity.

Effects of Varying Amperages

Tests were made with an ordinary mirror arc which was projected in such a way that the image of the crater could be photographed from a fixed point. A 10 mm. positive carbon was used, which has a current range of from 16 to 20 amperes. Various currents were employed with this arc, commencing at 10 amperes and increasing to nearly 25 by graduated steps. At 10 amperes the light wandered round the tip of the positive, due to the fact that the carbon was too large for the amount of current. The spot of light itself was relatively small, the light was unsteady, and the core showed a tendency to burn out at this low current, showing a black spot in the centre of the image. Altogether the arc at this current was very inefficient.

For an "inert" material, carbon can produce a surprising variety of disorders and eccentricities. A minute excess of metal, an infinitesimal proportion of water, and what should be a well-behaved arc becomes a sputtering fury, cracking its crater and angrily spitting metal at the innocent condenser. But, thanks to continual research, the arc is rapidly being tamed, and English carbon makers are doing a fair share in the process.

At 12 amperes the light spot was larger, but the light was still unsteady and the core still burned out. At 14 amperes the spot was again larger, the light still unsteady, but at 16 amperes the arc had reached its lower current limit and so burned more steadily. At 18 amperes practically maximum efficiency was obtained; a steady, strong, spotless crater was in evidence. Still further benefit was secured at 20 amperes, but at 22 amperes, although the light area showed a definite increase, instability developed, the arc began to hiss and the core was blown out. At 24 amperes all these troubles were increased vastly, and a very inefficient arc resulted, which was unstable, noisy and with relatively low illumination.

Importance of the Gas Ball

These experiments, recorded with great care and detail by the manufacturers of the famous Columbia Carbons, demonstrated that there was a point of maximum efficiency for any particular size of carbon. That maximum efficiency was to be found just below the maximum carrying capacity of the carbon itself.

In the high intensity arc the light does not come from the incandescent crater, but from the ball of gas confined approximately to the cup-shaped crater of the positive carbon. This gas ball is caused by a vaporisation of the chemicals in the core. When such a lamp is operated at a low current, gas is not confined in the crater, but as the current is increased the arc stream from the negative carbon blows the gas into the crater, which then becomes cup-shaped, and the high intensity effect is obtained.

Progress by Trial and Error

Projectors nowadays are virtually all run on direct current, for the very simple reason that, current for current, practically twice as much light is secured from a D.C. arc as from an A.C. one. This is, in the main, due to the reversal of the direction of current, which results in energy being exerted in the development of heat at the tips of both electrodes, instead of the entire energy being concentrated on the positive electrode only, as in the case of the D.C. lamp. Alternating arcs have a range of troubles peculiar to themselves, but as A.C. arcs are rarely met

SHIP CARBONS

NEVER FLUCTUATE

with in cinema practice we need not refer to them further now.

One of the troubles of the direct current low-intensity lamps was that the negative carbon was so large that it was difficult to concentrate the arc on one spot, so that there was considerable wandering or travelling. One way of obviating this was to shorten the arc. This was often carried to a point where light from the positive crater was intercepted by the negative carbon. A better way was found, which consisted of applying a metal coating by deposition to the negative carbon. In this way a 5/16-in. carbon could be made to carry the same amount of current as a 9/16-in. plain negative carbon had previously carried. But this principle of coating carbons in turn proved to have disadvantages. Too much metal was often applied, with the result that condenser pitting became a real problem. This was solved by reducing the deposited layer to an infinitesimal thinness.

How Ammeters May Mislead

In the high-intensity lamp we have an arrangement in which the rotating positive carbon faces squarely on to the condenser and is placed in the best optical position. From the cup of the positive carbon a very bright gas stream issues, which is met by a relatively dim stream from the negative electrode. The cup contains luminous vapours that are brighter than the floor of the cup, and the light, which is bluish-white and of very high candle-power, is largely produced by electro luminescence.

Lamps of this kind produce troubles which in many cases are the result of the particular kind of mechanism used for feeding current to the carbons. A very short life for the positive may result, if the positive carbon is set too far forward to as slight an extent as $\frac{1}{8}$ in. The life of the positive carbon may in this way be affected by over 10 per cent. Sometimes in the same way the negative

carbon will give spindling trouble. This may be due to imperfect contact between the V-shaped rest and the carbon. It is essential that this rest be kept perfectly clean, so that a good contact is assured. There is often corrosion and a slight degree of arcing between the carbon and its rest, and if this is not regularly removed, a point of high resistance will develop. This involves the carbon itself carrying the entire current, and as it is only of small diameter it breaks down under the load and tends to "needle" excessively. In some lamps the contact between this carbon and the V-shaped rest is maintained by a spring, which after being subjected to the high temperature in the lamp for a time loses its temper. Some of the latest lamps dispense with springs for this purpose and rely on weights.

If spindling and short life develops, the first step should be to check the amount of the current at the arc, and it is worth noting that ammeters have a knack of getting out of order, unless they are periodically recalibrated. In some cases ammeter readings have been found as far as 20 amperes inaccurate, and they persistently mislead the projectionist. It does not seem to be a question of the quality of the ammeter so much as its treatment and conditions of use.

Keeping the Arc on the Spot

In the low-intensity lamps the experienced projectionist will rapidly be able to diagnose the faults in his circuit by the behaviour of the arc carbons themselves. An arc which persistently travels suggests an oversize negative, and this fault can usually be cured by using a smaller diameter negative, metal-covered. Burned-out or burned-back craters may be caused by a current either too high or too low or the use of too thick carbons. If the current is too high, the core may be blown out. If it is too low, then the soft core is consumed more rapidly than the surrounding shell and a very deep recessed

crater develops in the positive. This, in turn, almost invariably results in the core of the negative burning back.

Carbons which contain even a small proportion of moisture also tend to burn back or recess. Moisture in the carbon would also cause bad sputtering, and though this, in turn, may be due to too short an arc or by improper adjustment, the probabilities are that moisture is to blame. Most projectionists now store spare carbons in some hot position, so as to be absolutely dried out before burning. Damp carbons may cause an extremely troublesome chip at the crater.

First Aid for Lips and Mushrooms

If the negative carbon is set too far forward a lip develops on the positive, and if set too far back there is a blunt burning point on the negative and the light is wrongly directed. Too short an arc will result in a mushroom button on the tip of the negative, caused by the deposition of particles from the positive on to the negative, and this will occur, no matter what kind of negative carbon is used. The cure for this is to draw a longer arc.

Nowadays the projectionist has at his disposal much more perfectly adjusted material than ever before to enable him to carry on his work without difficulty. All the difficulties that occur in the running of an ordinary arc have been studied in detail by the research departments of the carbon manufacturers, their cause discovered and a cure indicated. Nothing that the average projectionist is likely to meet in this direction has not been fully investigated and provided for by the carbon makers, and such firms as the makers of Columbia Carbons and Ship Carbons are always very willing to place their great experience at the disposal of projectionists in difficulties with their carbon equipment.

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F. H. Richardson's

Projection Department

Why Not Monitor by Microphone?

How to Make Your Own "Leaders"

YOU may find chart
keeping helpful, according to
an American Projectionist

The following constructive suggestions have been received from a projectionist in the State of Ohio. I believe they will be both of interest and value to my British readers, therefore I set them forth in a somewhat condensed form.

It is well known that when seated in the vicinity of the projection room of some theatres the sound of the monitor horn, and, in some cases, the sound of the machinery in use, may be heard in the auditorium so plainly that illusion of reality is lost. This condition is due entirely to lack of proper sound insulation or damping of the projection room walls, and sometimes of the ceiling too.

When we consider that inside the projection room there is the noise of the projector itself, supplemented by the roar of the exhaust fan, and, very often, the hum of the motor generator, located in an adjacent room, plus the movement of the men themselves, it naturally follows that the volume put through the monitor horn must be high, else the projection staff will be unable to hear it clearly.

It is, therefore, just plain ordinary sense that sound insulation should be taken care of when the projection rooms are built, particularly where the walls are of such character that they will more or less readily transmit sound.

Distribute "Mikes" Through House?

As a matter of fact, I am thoroughly in disagreement with present methods of monitoring sound in the projection room. The condition is such that while on the one hand the audience must be entirely separated from all sound emanating from the projection room, it is equally important that the projection room be in close touch with the sound in the auditorium. I am sorry to say many theatres violate the first item, and practically all the second in its entirety.

I have given that matter a whole lot of thought. As the matter now lies, the projectionist is producing something with which he is entirely out of touch. The monitor horn tells him just one thing, namely, that there is sound emanating from the apparatus which he controls. What the effect of that sound may be in the auditorium he has no idea.

What is the answer do you ask? Well, I am not certain. For some time I thought

the matter might be taken care of by speaking tubes connected with the screen horns. Further consideration convinced me that that would be a makeshift, and a rather poor one too. I do believe, however, that the editorial mind has at last found something that gives promise of real results.

Will someone please tell my just why a series of condenser microphones cannot be established in from two to six points in the auditorium, each one connected to the projection room through a monitor horn directly in front of the working position of each projector?

Or One Central Mike?

Have it just high enough to be out of the projectionist's way. A switching arrangement could be easily devised by means of which the projectionist standing at either projector might listen to any one of the microphones, thus knowing what the sound is in any part of the auditorium, and that without the blare of sound necessary to overcome the sound of operating machinery. Or, if that be considered too costly (and anything that adds to projection room cost has in the past been kicked about, regardless of improvements in results) a much improved result, as against what we now have, may be attained by installing just one large mike in the centre of the auditorium. The sound gathered by the mike or dictaphones would, of course, be put through the usual amplifying process before reaching the monitor.

Indelible Marking for Leaders

It seems to me that such a plan as this would very largely improve present-day sound results in theatres. I hardly see how it could be otherwise. The present system in monitoring is just about as thoroughly inefficient as anything I know of. It is one thing now in general use in projection practice which has no one single good point to recommend it. It is perhaps better than nothing at all, and that is about all you can say for it. As to increased cost, I believe it would not be any large matter, and if it operates to improve results it unquestionably would prove a sound investment in time.

This same projectionist suggests another thing which seems to be very practical and excellent.

It is often convenient for the projectionist himself to be able to make leaders and trailers having some informative legend. The suggestion made was as follows: Secure some unexposed raw negative film stock. Secure also from any photograph supply store a tube of M.G. developer for plates or films. Also an ordinary stub pen, which must, of course, be clean. Cut off as much of the film stock as you wish to use and expose it to light for three or four minutes. You will notice no difference in the colour of the emulsion during the exposure. Next, upon a suitable board upon which you have drawn lines representing the frame lines on the film (lines three-fourths of an inch apart) pin the film down and, using the developer for "ink," write or print whatever you may wish to on the film or on each frame of it. The portion the developer strikes will turn black. It will be a permanent, non-erasable marking.

— BAKER'S — TROUBLE CHART

Projectionist Robert Baker, of the Regal Theatre, Elvins, Missouri, U.S.A., hands us what seems to be a very useful projectionists' report blank. At least, I believe it will be useful to the man who studies his business and wants to know exactly what errors may be avoided by greater care or knowledge. Such a report, fully and carefully kept, would enable the chief projectionist to check things up intelligently, as well as enable the on-duty shift to know just what troubles were experienced by the off-duty shift, and what remedies were applied. Certainly even the most trust-to-luck man must agree that it could do no possible harm.

In the diagram I have eliminated many of the sixteen blank lines upon which Notes may be made; also all but five of the numbered lines, of which there are ten. Projectionist Roberts has the following to say about his blank: "I have found it to be very helpful. As you will see, the blank provides for the recording of errors found or made, the exact time each one lasted before remedy could be effected, and in which show it occurred. This provides one with exact data if there happens to be an argument with friend Boss, or with the Film Renter. It

BAKER'S PROJECTIONIST'S DAILY RECORD

Regal Theatre.

City and State—Elvins, Mo.

Date—December, 1930.

No.	Errors in Projection	Length		Show	Subject	Reel No.	Machine	Cause	Correction
		Min.	Sec.						
1.	Screen Dark ...	—	2	1	Vit. Act ...	—	1	Relay ...	Adjusted Same
2.	Did not Show on Screen ...	—	—	1	Just Imagine ...	5	2	Splice pulled loose	Repaired after Projection
3.	Out of Frame ...	—	2	2	Cartoon ...	—	1	Fault in Film ...	Repaired after Projection
4.	In and out of Focus ...	—	—	2	Cartoon ...	—	2	Film was buckled	Nothing to be done
5.									

NOTES.—Installed New Exciter Lamp in Projector No. 2. Adjusted Intermittent Movement Projector No. 2. Changed Oil in both Projector Oil Wells. Examined and Adjusted all Fuse and Switch Contacts.

(Make note of all repairs, installations of new equipment; all trouble experienced that did not cause errors in projection; and all of the out-of-the-ordinary conditions noticed.)

Projectionist—ROBERT K. BAKER.

also permits the recording of the name of the production and the reel number, as well as what projector or other machine went wrong.

"More than this, the cause of the trouble and exactly what was done to remedy it is set down. The blank lines below provide space for recording notations concerning details of repairs effected, troubles experienced which did not affect screen results, and any other things which may seem of importance.

"After these notes have accumulated for a considerable space of time, the projectionist may, by referring back and studying the record, learn just what portions of his apparatus are weakest. He will also be able to get a very close approximation of where he is himself weak in projection practices, which certainly cannot be anything else than helpful to the man who really wants to excel in projection work. He may also be able to see just what the underlying cause of trouble most often is.

"Then, too, in addition to all this, there is a written record, accessible at all times to the projectionist, as to exactly when adjustments to various parts of the equipment were made, and when replacement of parts was carried out."

Troublesome But Useful

I am thoroughly in accord with brother Baker's idea of keeping a complete written record. What he has said is exactly 100 per cent. correct. It may be quite a bit of trouble to keep such a record completely, but if it is done it cannot possibly fail to be of the greatest value.

I would recommend to theatre managers that they have some of these blanks printed, obliging the projectionist to keep a complete record, with a duplicate copy turned in at the office at the end of each day. In making this recommendation I fully realise that some projectionists will object strenuously. However, I am very sure that the careful men will agree. I am thoroughly in accord with the idea that the projectionist is entitled to decent working conditions. The pay must be sufficiently high to attract ability and brains to the profession if productions are to be put on the screen at their highest entertainment value, and if the work is to be done efficiently in the matter of operating costs. At the same time I believe that the theatre management has every right to know exactly how the work is being carried on.

The only reasons the projectionist could possibly have for objecting to keeping such a report and filling a copy with the management are (a) the objection to taking the trouble to keep it, which is not well founded since it will be kept during his working time, and (b) the fact that he desires to, so far as possible, conceal his shortcomings from the management. This last is perhaps more or less natural, but it must be remembered that if there be no shortcomings, then the record will always be clean.

The Monitor Man

Being a Continuation of
"REALISM IN SOUND"

By
A. W. WATKINS
(Western Electric
Recording Engineer)

In order to cover the more important factors of talking picture work we ought to consider the qualifications and work of the sound engineer, or, as we of the Western Electric Company call him, the monitor man. As his name implies, this engineer is responsible for the monitoring, or mixing, of the various sounds picked up by the microphones, before passing them on to the recording machines.

Let us consider his qualifications. He should be primarily an engineer whose knowledge consists of transmission, or wireless, and acoustic engineering, and who has preferably been trained at either an engineering college or technical institution. In addition he should have some knowledge of music in order to be able to "balance" an orchestra. A certain amount of "personality" will be useful in dealing with the different types of people and temperaments with whom he may come in contact.

It is suggested by some authorities that the monitor man should have a good knowledge of music as considered from the musicians' point of view, but this is hardly necessary. The main thing is, that he shall be able to "balance" an orchestra, that is, that he shall be able to place the various pieces in the orchestra in position and obtain a microphone setting that will give him just the correct amount of volume from each instrument so that neither type predominates or is lacking, except, of course, in the case where parts have been specifically written for solos, etc.

Technical and Psychological Qualifications

From the purely musical standpoint it is invariably the case that there will be either the musical director or orchestra leader present who will be responsible for the technical side of the orchestra.

His knowledge of acoustics should cover the various methods of treating sets in order to obtain the right amount of reverberation, the absorption co-efficients of the various materials used and the best construction to assist him acoustically. It should here be pointed out that the Western Electric Company have recently developed a method (which is now being put into operation in their studios) of being able to compensate for the bad acoustics of certain sets without having to interfere with the construction of the set itself.

It is as a transmission or wireless engineer that a monitor man must excel. His knowledge of amplifiers, their design, construction, and operation, must be above the ordinary to enable him to appreciate the operation of a recording channel from the time the sound is first picked up on the microphone

as sound impulses, its conversion to electrical impulses, its progress through the various amplifying stages, until ultimately it reaches the recording machines. He deals with values of power which are in some cases almost infinitesimal and yet in which small changes would make all the difference.

He must be endowed with a certain amount of foresight and imagination. It is his duty to be present on the set during the rehearsal of any important shot and watch the action of the artists in order to visualise the kind of effect the director of the picture is trying to obtain.

Microphone Placement

When only one camera angle is being used irrespective of whether it is a long, close or medium shot, the monitor man's position is not so very difficult, but when three or four cameras are being used at the same time the affair becomes rather complicated from his point of view. Unless the director is working to a pre-arranged cutting script, the monitor man does not know which angle is going to be used for any particular part of the shot. It is therefore necessary for him to cover all possible camera angles with a corresponding microphone position in order that the sound shall have the right perspective no matter which camera angle is used when the picture is finally cut.

The recording of an orchestra has always been a subject of debate. Some monitor men prefer to use a number of microphones, whilst others need one microphone only. The writer has found in his own experience that the latter method is the easier and better one.

W.E.'S SERVICE SCHOOL

In arranging for the new and improved method of service which Western Electric have already brought into operation in certain districts, 60 service engineers have so far been called in from the field to study the special courses necessary to bring their efficiency up to a standard where the rendering of this new form of service is possible.

To date these schools have been operating in London. During the next six weeks courses will be given in Manchester, Leeds and Glasgow where an additional 90 engineers will be given instruction. This course requires intensive study, both theoretical and practical, in all branches of the Western Electric sound reproducing system.

An idea of the required qualifications to graduate from this school, and to qualify, can be obtained by the fact that each engineer must receive a grade of at least 80 per cent. in an examination and also 80 per cent. based on his general qualifications during the past.

THE FIRST ENGLISH FACTORY EVER BUILT SPECIALLY FOR MANUFACTURING CINEMATOGRAF APPARATUS

W. VINTEN, LTD., have moved into their new factory, for which the above description is claimed. A spacious building, situated on an important main road (chosen because of its central position between Wardour Street and the Studios) fitted with the latest schemes of lighting and heating and equipped with many hundreds of pounds worth of new plant, is now at the service of the industry. The Architect was Mr. F. E. Jones, who designed the new Madame Tussaud's, and the Builder Mr. R. H. Radburn, of Acton.

W. VINTEN, LIMITED, North Circular Road, Cricklewood, N.W.2

Telephone and Telegrams: WILLESDEN 7681.

New SHOWROOMS and SALES
OFFICES have been opened at:

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Telephone }
Telegrams } REGENT 2702



Finsbury Park Astoria
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for
Emergency Lighting

London's latest Astoria cinema has followed the lead of the Brixton, Old Kent Road and Streatham Astorias by installing a Chloride Battery for emergency lighting. Most of the large cinemas and theatres in the country which have been opened during recent years have Chloride Batteries for this purpose. Over 100 cinemas and theatres are now equipped.

We have prepared schemes to meet the requirements of practically every local authority. May we submit a scheme for your cinema?

Chloride
STORAGE BATTERIES

*Made by the
 makers of the
 world famous*

Exide



Perspective of the new super which C. Myers, of the Regent, Burnt Oak, is proposing to build at Edgware. The drawing was prepared by the architect, George Coles, F.R.I.B.A., and shows a departure from the normal. As indicated here, the theatre should be a vigorous and attractive structure.

Current Construction

New Cinemas Proposed Plans in Preparation Buildings Under Way Improvement Schemes

The changing over of two Cardiff theatres from legitimate performances to screen shows will entail considerable structural alterations. The New Theatre, which has just been acquired by Standard Cinema Properties, Mortimer Dent's company, is to open as a "talkie" house in August, and plans for the necessary work are now in preparation. The other house concerned is the Empire, a Moss Empires theatre, which is to be wired immediately. Plans which will bring the theatre into line with the most modern supers are at present in hand.

The Committee controlling the Workmen's Hall Cinema, Caerphilly, has purchased a number of cottages adjoining the hall, to obtain room for greatly enlarging the cinema. The house has, at present, a capacity of 450 seats, but the contemplated alterations will at least double this number. "Talkie" equipment is also to be installed.

Extensive alterations are to be carried out at the Museum Picture Theatre Bethnal Green, E. The plans are being prepared by Leslie H. Kemp.

Alterations are proposed at the Regent, Hayes, which include the construction of a new balcony, and plans are to be prepared by F. C. Spiller. The house has just been taken over by A. Freedman and Sam Jay.

Waterloo Pictures (Huddersfield), Ltd., have placed the contract for building their new cinema and shops at Waterloo with J. Wimpenny & Co., of Linthwaite. The architects are C. F. Mallinson & Son, Huddersfield.

R. W. Kennedy, Saltcoats, has the main contract for building the new cinema in Windmill Street and Hamilton Street, Saltcoats, for Henry Kemp, and Bladen & Co., of Bridgeton, will erect the steelwork. Contracts have also been let for slating, joinery, carpentry and ironmongery. The theatre, which is to be built to the plans of John Fairweather, of Glasgow, is estimated to cost £20,000.

Glasgow Dean, of Guild Court, has now passed plans for enlargement of the Dunoon Picture House, and work is to go ahead. A. V. Gardner, of Glasgow, is the architect.

Robert Cromie, F.R.I.B.A., is to prepare plans for reconstruction of the Elite, Wimbledon, for London and Southern Super Cinemas. The company has also acquired the King's Palace, Wimbledon, which they also propose enlarging.

Progress is rapid on the new cinema which is to be erected in Washwood Heath Road, Birmingham, to the plans of Hurley Robinson for A. Ford and A. W. Rogers. Demolition of the building already standing on the site is well in hand and as soon as this is completed erection of the new super will go ahead with all speed. Many features new to Birmingham will be incorporated in the new theatre, which will open under the title of the "Regalia."

Plans are being prepared by Robert Cromie, F.R.I.B.A., for a new cinema to be erected in Hendon Way, N.W. The house will have a capacity of 1,500, and its amenities will include a car park.

The scheme of the Bury Cinematograph Co., Ltd., to erect a super on the site of the Castle Picture House, Bolton Street, Bury, is in abeyance.

Tenders are invited for the main trades concerned in the erection of a cinema in Aberdeen. The architects are W. J. Taylor & Co., of Inverness.

Alterations are to be carried out at the Regent, Burnt Oak, for the proprietor, C. Myers. Plans, prepared by George Coles, who is also the architect for Mr. Myers's Edgware scheme, provide for the introduction of a new balcony.

Directors of the Central Picture House, Sheffield, have acquired adjoining premises to provide additional accommodation. A wider entrance and extensions to first and second floors are included in the improvement scheme. Plans are being prepared by Chapman & Jenkins, L. & A.R.I.B.A., Sheffield.

Portsmouth Corporation has approved plans submitted by R. W. G. Stokes for alterations at the Majestic, Kingston Road, Portsmouth.

Erection of the State Cinema, Sydenham, has reached an advanced stage, and arrangements are being made to open the house on Easter Monday. The project of A. C. Matthews, proprietor of the Rialto and Albany Cinemas, Upper Norwood, the State is being built to his own designs, and will have a capacity of 2,000 seats on two floors. Special attention is being paid to the interior lining in order to ensure the best acoustical properties.

Penmaenmawr (North Wales) Council recently asked approval of the Ministry of Health to a scheme for providing a new town hall and municipal cinema combined. The Ministry has replied to the effect that, under the Public Health Act, it is not within their power to grant approval for buildings which are to be used for purposes other than the administration of the Council's business.

Plans have been prepared for additions at the Cinema, Lowfield Street, Dartford, for Medway Cinemas, Ltd.

Sound troubles overcome
even with inferior apparatus

BY
THE THEATRE EQUALIZER

MADE BY

THE CLARITONE COMPANY

(Designed by Cecil Barker)

**SIMPLE — ADEQUATE
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**Free Demonstration in your own
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Music rendered with full, vital tone and
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After installation no further adjustment
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Rooms 6, 7 & 8, Carlton House,
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Telephone: REGENT 3271

Mention system in use, also particular
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Famous Organists Express Their Opinions



LESLIE JAMES, THE STAR ORGANIST

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"COMPTON ORGANS ARE UNDOUBTEDLY THE FINEST CINEMA ORGANS MADE . . . THEY ARE THE WORK OF A GENIUS."

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PHILIP DORE, M.A., F.R.C.O., Municipal Pavilion, Bournemouth : "Sir Dan Godfrey and all of us are of opinion that you have produced something unique, and we are truly grateful."

G. T. PATTMAN, solo organist of the famous Astoria - Paramount Theatres : "Compton Organs have colour, resource, dignity . . . the quality is beautiful, the blend artistic."

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Chase Road, Willesden, London, N.W.10

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THE
ROLLS ROYCE
OF
PROJECTORS



**SETS THE
STANDARD
OF
PROJECTION
THE
WORLD OVER**

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PHONE: REGENT 3309/3310/3311.

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BRANCHES:

BIRMINGHAM: 37, John Bright Street. LIVERPOOL: 60, Lime Street. LEEDS: 59-60, Britannia House, Wellington Street. MANCHESTER: 6, St. Mary's Gate.
DUBLIN: 112, Marlborough St. SCOTLAND: A. C. Carter, 25, Clifford St., Ibrox, Glasgow.

Screen Replaces Vaudeville

Grand, Clapham Junction, Reopened

One of the original London suburban variety halls, the Grand, Clapham Junction, reopened last week as a cinema, under the proprietorship of H. Josephs and H. Harrison (who also control the Commodore, Portsmouth).

In the short space of a fortnight the whole of the interior has been smartened up and transformed, a colour scheme of pink and bronze lustre having been adopted. Old rose and gold curtains and draperies have been added to the decorative scheme. New seating has been introduced throughout the house, and staircases and gangways have been recarpeted in rich red material. The upper part of the theatre boxes has been masked by hanging draperies, while the lower part is decorated with a Wedgwood design.

New Projection Arrangements

Many structural alterations were effected while the Grand was closed, including the construction of an entirely new projection suite. Having regard to the general layout of the theatre, rear projection was decided, there being a 35-ft. throw to the screen, which gives a 17 ft. picture. The projection equipment was entirely installed by Walturdaw, the two projectors being Ernemann II machines on Western Electric sound bases.

The new projection room is slightly out of centre with the screen, and it has been found that one of the projectors shows a better picture without its supplementary

lens. Two inch Dallmeyers are in use. Incidentally the flare spot, which is usually in evidence with rear projection, is conspicuous by its absence.

Loudspeakers on Moving Cradle

The loudspeakers are mounted on a special cradle and can be slung sideways into the wings almost at a moment's notice.

Improvements to the exterior of the house include the framing of the main elevation in red Ionlite fittings. At nightfall the theatre becomes conspicuous over a very wide area.

Reconstruction of the Grand was planned by Clifford Aish, F.S.I., and the decorative work was executed by F. G. Minter, Ltd. The screen was supplied by E. G. Turner. Uniforms in harmony with the atmosphere of the house were designed and supplied by Alfred Harold (Uniforms), Ltd.

The projectionist in charge at the Grand is W. E. Woodroffe, who has had considerable experience with rear projection besides having operated for some time at the Finsbury Park Astoria.

Power for the two motor generators—which when working in parallel deliver 500 amps at 110 volts—is derived from the Battersea supply and emergency house lighting is provided by a storage battery. This plant is being remarkably well cared for by F. Roberts, the electrician.

The Grand is under the management of Bertram Baster.

Regal, Colchester, Finished

The Regal, Colchester, David Ager's newest theatre, is to open on Monday. Designed on distinctive Spanish-American lines by Cecil Masey, F.R.I.B.A., the house has 1,500 seats, and features of the building include a large restaurant, commodious foyers to obviate the necessity of patrons waiting outside, a Magnascope screen, Western Electric sound equipment and a Wurlitzer organ. The builders were the Pitcher Construction Company. Advance details of the theatre appeared in *THE BIOSCOPE* last March.

The Regal is under the control of Ager's Cinema Circuit, Ltd., which also controls the Headgate, Colchester; Gainsborough, Sudbury; and Cinema House, Woodbridge. Directors of the company are David Ager, Alex. Thomson, I. Richardson, R. B. Bland, A. David Ager and J. J. Bland. Alex. Thomson will act as manager of the theatre, while A. David Ager has been appointed musical director.

Improvements at Seaforth Theatre

Improvements have just been carried out at the Stella, Seaforth, Liverpool, where the lower part of the entrance hall and staircase walls have been mahogany panelled. The upper portion of the walls have been covered with grey wallpaper of a panelled pattern. New electric light shades have also been fitted. The manager of the Stella is W. C. Collins.

WE FINANCE THE EXHIBITOR

MIHALY
SOUND-ON-FILM

The Proved System

COMPLETE EQUIPMENT

£4 down and 99 weekly payments of four pounds

Cash Price 350 Guineas.

Reasonable installation charges.
Outright purchase.
The Mihaly System is not an experiment.

The Acme of Simplicity.

Your present projectionist can operate it without special training.

CAN be FITTED to most STANDARD PROJECTORS without ALTERATION

The Mihaly Universal Tone-Film Syndicate Ltd., 193, Wardour St., London, W.1. Gerrard 4044
NEWCASTLE.—CROWE & CO. LTD., 52, STOWELL STREET.

"SUNRAY" OUTDOOR FLOODING LANTERNS



*Illuminate your
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WE ALSO MANUFACTURE
BATTENS, FOOTLIGHTS,
SPOTS, SWITCHBOARDS,
DIMMERS, STAGE FLOODS,
etc., etc.

STRAND ELECTRIC AND ENGINEERING CO., LTD.

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Temple Bar, 7464
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Certainly,
YOU ARE INTERESTED!

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satisfaction in uniforming your
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Qualified Tailors in each area
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22, 22a, WARDOUR ST., LONDON, W.1

'Phone: Gerrard 2311-2.

See and hear the Brown before you buy your Talkie Equipment

Barely a month has elapsed since we announced the new Brown Talkie Equipment. In this short time we have been inundated with enquiries and have given many demonstrations. Those who have heard it have expressed astonishment—not only at its remarkable quality of reproduction, but at its extreme simplicity and robustness of design.

The fact that this equipment can be fitted at small cost to any existing projectors to give sound-on-film or sound-on-disc, appeals strongly to those cinema-owners to whom price is a material consideration, and when the equipment is not modern an independent adaption can be supplied, using the same projectors and amplify without interfering with the projector. Remarkably good results are guaranteed.

Behind the Brown Talkie Equipment lies the unequalled experience gained during the past ten years or more spent by Mr. S. G. Brown, F.R.S., and his technical staff in the development of Brown Loud Speakers and other apparatus used in sound reproduction. In addition, the world-wide reputation for reliability enjoyed by the Brown Gyro Compass for use in the Navy and Mercantile Marine, is further proof of the superb workmanship put into all products emanating from the Brown factory.

Quality of reproduction and low maintenance costs are two vital factors in Talkie installations. Let us show you how we have solved these two problems. A demonstration will place you under no obligation. Write for full particulars, prices, etc., to Secretarial Department.

S. G. BROWN, LTD.,
Western Avenue, N. Acton, W.3.



Brown

TALKING PICTURE EQUIPMENT

White Space

MAKE IT Shout!

Letters received during the past week or two suggest that there are many exhibitors throughout the country who are still without any definite policy as regards their advertising and exploitation. Many of them regard the work as a routine necessity, of no very great importance. So many advertisements have to be placed, so much printing ordered, and there the matter ends for them. Here and there one finds an exhibitor who regards exploitation and publicity as the most important item in his week's work. These men are constantly searching for new suggestions and bright ideas and they throw into the execution of those ideas every scrap of energy and ability they possess.

More than energy and ability is, however, necessary for work of this kind. We have had several specimens of work submitted to us for criticism during the past few months which reveal untiring energy on the part of the senders, but which have failed to achieve their full results because the energy has not been backed by adequate knowledge.

Death by Surfeit or Starving?

A period of bad business always brings defects in publicity and exploitation vividly into relief. The average man who finds himself faced by falling receipts has two courses open to him. He either cuts down on his publicity with a view to economising, or else he makes a violent splash and spends more money than he can hope to recover. It is difficult to say which of the policies is the worse; perhaps more permanent harm results from cutting down the publicity, but the immediate results are as bad in the one case as the other.

Very often an exhibitor will tell you proudly of how he waged a war with his opposition in the columns of the local paper. "Brown suddenly increased from 4 in. two column to 6 in. two column, so I promptly answered that by going 8 in. two column." A few weeks later he discovers that he has merely been increasing his advertising account, without proportionate benefit, except to the balance sheet of the newspaper.

Let Brains Beat Bulk!

When one man starts fighting another in the local journal by increasing space, the proper retort is, not to take more space in competition, but to see that the space actually taken is used more effectively. The conventional 4 in. two column advertisement is admittedly a poor counterblast to a three column 11 in., let us say, but a skilfully thought-out 6 in. two column can certainly be made almost equally effective. It means that every $\frac{1}{4}$ in. of the space taken must be made to pull its weight, which, in turn, does *not* mean that each $\frac{1}{4}$ in. must be filled with type or illustrations. In fact, nowhere in advertising is generous white space more effective than on the crowded amusements page of a daily paper. What is needed is careful concentration on the essentials of the story to be told and a type layout that will make the advertisement conspicuous, even against bulkier announcements.

This is not impossible. Every skilful Layout Man knows that there are certain tricks and devices effective in bringing a small space on a crowded page into pro-

minence. If the exhibitor will make a point of studying massed pages he will find, after a quick glance, that one advertisement has stood out above the rest. A little studying as to why this is so will be enormously useful to him in planning his own advertisements. The special appeal might be in an unusual border, an odd shape, an original style of type or lettering, or in some arresting phrase. No exhibitor can study 20 or 30 pages carefully in this way without collecting invaluable information on how to make a small advertisement a genuine eye-catcher.

Don't be Panicked into a Space War

It is useless to underestimate the impressive effect of sheer space. A big advertisement of equal quality is just so much better than a small one, but the time for splashing out in big advertisements is not when times are bad. It is just during times like this, however, that the advertisement canvasser puts in some of his most devastating work. He will tell an exhibitor that the time to make a splash is when business is falling. He will approach you confidentially and, under pledge of secrecy, let you know that your rival is taking more space than ever this week.

If the bait hooks you, then next week he will try precisely the same method on your competitor, and the following week you will find yourself faced with a similar proposition involving a still further increase in space. Do not fall for this cheapest and stalest of all the tricks in the space-seller's repertoire. The proper answer to every stage in this "come on" game is to smile, refuse to increase your space, but quietly devote more attention to its effective use.

An Ideal Set of Publicity Aids

An advertisement is like a frock: its effectiveness depends entirely on the way it is filled. Nowadays there is no excuse for an exhibitor failing to make a thoroughly satisfactory job of his film publicity. The renting firms devote a tremendous amount of care and skilled attention to the preparation of publicity material. We have before us a P.D.C. campaign book relating to "Her Man." It is packed full of suggestions for advertising stunts, slogans, catch lines and a very wide range of blocks and poster material of all types. Effective half-tones can be supplied from half-a-crown upwards, and illustrations can be selected from a wide range to fit every kind of paper and publication. It is worth pointing out that their prices are very low; from a quarter to a half of what an exhibitor might have to pay if he bought his own blocks.

Here again a word is evidently necessary on something which should be quite elementary. Do not use coarse screen or line blocks on art paper, and conversely do not use fine screen blocks on rough paper or for newspaper work. These two rules should be axiomatic with any advertising man, but the fact remains that programmes and newspaper advertisements are continually being submitted to this office for criticism in which these most elementary of all rules are violated. Too much praise cannot easily be bestowed on this P.D.C. campaign book. It permits an exhibitor with even sub-normal brain capacity to arrange publicity matter of a

pleasing quality, but we would especially emphasise the advantage of original work to those capable of it.

Too often a newspaper page may be found to consist of a selection of renters' stereotypes and publicity matter. Each of these advertisements might be quite effective if it were not for the others clustered around them. These conditions are precisely those which the man with originality can take advantage of. An hour's patient work with a pencil should result in a simple type lay-out with plenty of white space around it which should make his message stand out prominently from the mass of drawing and fancy lettering around it. The men who arrange renters' publicity matter are under no illusions in this direction. They know that, however effective their work might be, it is necessarily somewhat stereotyped, whereas a local man with only one or two small advertisements to concentrate on should easily be able to achieve a distinction no mass product can rival.

All this is not to suggest that the exhibitor need make a detailed study of advertising layout work, useful though that might be. It is, however, intended to suggest that a really intelligent exhibitor will make a point of studying his personal reaction to advertising wherever he meets it and analyse the causes of the effects he notices. In this way any man with a fair share of brains can develop a genuine advertising sense against which his rival's display of sheer bulk will appear comparatively childish.

The Redecorated Tatler

Interesting features have been incorporated into the general scheme of alterations just carried out at the old Super Cinema, Charing Cross Road, which opened on Monday as the "Tatler." The whole of the theatre has been thoroughly redecorated, recarpeted and resealed, whilst the projection box equipment has been completely replaced.

The main vestibule has been artistically redecorated in a rich yellow, at ceiling height, and passes through deep yellow to a golden brown at floor level with a prominent bronze dado, enhanced by the amber lighting and bronze treatment of the front of the pay box.

Rear Shutter Gaumont Projectors

The decorative scheme of the auditorium is in the main of cream and gilt, with the pillars of the side walls conspicuously treated in a deep salmon pink. A notable feature of this interior decoration is the bronze lustre colour of the lower portion of the walls. A rich deep green upholstery has been selected for the seating, which same colour has been introduced in the furnishings of the waiting lounges and boxes. New stage tabs, and a pelmet of bright red, strike a contrasting note in the general colour scheme.

Keen regard has been paid to the projection equipment. Two of the latest type Gaumont machines with rear shutters have been installed, and it is of interest to note that apart from two similar machines at the New Theatre, Shaftesbury Avenue, there are no other machines of this type yet in use. British Acoustic sound system is utilised.



UNIFORMS of DISTINCTION

Attendants' Overcoats, Frock Coats or Jacket Uniforms at prices and of quality which defy competition.

Pages' Uniforms and Girl Attendants' Uniform Frocks of studied smartness. Modern and Ultra-modern designs. We can match your colour scheme.

We have specialised in Cinema Uniforms for years and our complete organisation is at your disposal. We study keen prices too.

Coloured Plates, Patterns and Price List immediately upon receipt of a Postcard.

The Uniform Clothing & Equipment Co. Ltd.
10 & 11, Clerkenwell Green, E.C.

Telegrams: "Uniquip, London"

Telephone: Clerkenwell 6682 & 5226

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THE INDEPENDENT JOURNAL
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KAMM TALKIE EQUIPMENT

An all-British product, manufactured entirely in London by the oldest established firm of cinematograph engineers in the country. Equal to anything yet produced at any price. Equipment can be purchased for Cash, Hire Purchase or Hire Maintenance.

Price very moderate considering the completeness of the equipment and the quality of the apparatus.

THE COMPLETE EQUIPMENT
For Sound-on-Film and Sound-on-Disc.

INCLUDES
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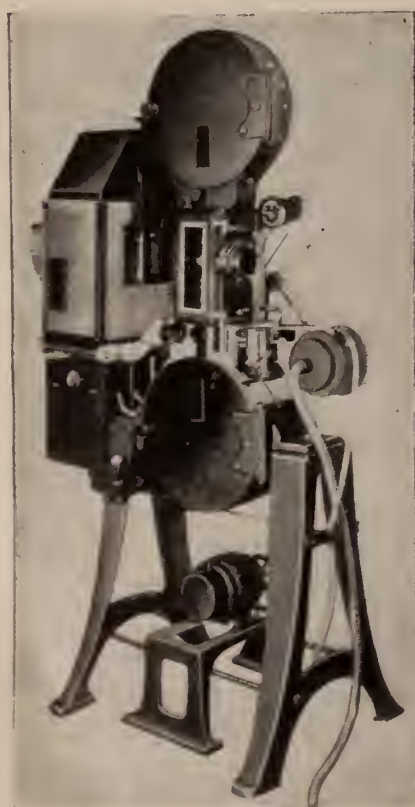
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Exploitation Exposed

Sowden's Aerial Derby

An exceptionally well-conceived campaign was put over by Manager R. S. Sowden, of the Metropole, Victoria, to herald the coming to his theatre of "The Dawn Patrol." For a fortnight before the run commenced, he gave intensive publicity to a flight duration competition for model airplanes, which he had arranged to hold at Brockwell Park, S.E., last Saturday, and so aroused keen interest throughout London. Models were divided into three classes, and a handsome silver cup was offered in each class, besides a supplementary prize of two free trips to Paris, offered by Imperial Airways. Over 180 entries were made, and the competition was duly carried out before a big crowd, including representatives of all the London dailies (who duly "covered" the contest) and the Pathe Gazette. The judges were Capt. C. D. Barnard, Capt. D. McCulloch ("Uncle Mac" of the B.B.C.), and Gerald Rawlinson, the British film star. The actual presentation of prizes will be made at the Metropole tomorrow (Thursday) when Sir Alan Cobham will be present to congratulate the winners.

Another aspect of the campaign was an aeronautical display arranged in the vestibule of the theatre. This included scale models of the machines which won the Schneider Cup, 20-seater cross-Channel liners, a collection of prints of the newest types of machines, and a number of the first air mail stamps ever issued. So interesting did the display prove that it was found necessary to open the vestibule each morning last week in order to cope with requests to view.

Making a "Book"

A welcome suggestion of novelty was introduced into his exploitation campaign for "All Quiet" by Cecil Wheatman, manager of the Queen's, Forest Gate. Apart from a comprehensive front of the house display, he



How's this for publicity? Measuring 240 feet by about 40 feet deep, this banner sign was located in Coventry Street, Piccadilly Circus, W., by Paramount, to advertise their feature at the Plaza.

had a man parading the district masquerading as a copy of the book, stepping out of the pages of which appeared to be a small army of German soldiers. The "book" was 10 ft. high, and, in addition to a peephole for the bearer, had ports at the side through which throwaways could be distributed. The accompanying illustration shows the front of the house display at the Queen's, with the "book" man standing at the left of the entrance.

Dealing With "Requests"

A distinct novelty comes in the February issue of the monthly organ devoted to the interests of the Savoy, Leyton. Knowing how fond the public is of asking for the organist to play request pieces, Manager Maurice Cheepen has inserted a cut-out coupon on which patrons can write the title of the piece they want played and the date of their visit. The time selected for these request performances is during the half-hour preceding the matinee performance. The coupon is framed as follows:

To Mr. HALCROW,
Solo Organist,
Savoy Theatre, Leyton.

I shall visit the Savoy on.....
day, and would
like to hear you play
(Title)
before the commencement of the
Matinee Performance.

Name

Address

A Well-Planned House Organ—

Mention of the Savoy's house organ would not be complete without adding a note of congratulation to Mr. Cheepen on the attractive manner in which his journal is laid out. It is a refreshing change to find an imaginative publication issuing from a

house under Gaumont-British control, but there is certainly something very bright in the organ under notice. Each page is designed in an artistic manner, with clean, new type, and there is a modicum of additional matter to further whet the appetite of patrons. The magazine is not without its points of criticism—the practice of printing advertisements in a colour distinct from that of the editorial contents is of questionable value, for instance—but taken all in all it does impress by reason of the forethought that has obviously been expended on it.

—And a Disappointment

Another house organ just received is that of the Forum, Fulham, but in this instance there is little to commend it. On the face of it, it looks good; in other words, the cover holds promise of good things to follow, being designed on modern lines in blue on a light brown background. The remainder, however, is disappointing. The contents are printed in uninspired purple with heavy type, and the advertisements are carried out in brown. The management will, no doubt, point out that the form of the magazine is justified by the nature of the district which the theatre serves, but that is an old and fallacious argument. Otherwise, why should Maurice Cheepen be at such pains to produce something worth while in his own neighbourhood?

H.M.V. Service for Dealers

Since the inception of talking pictures, the His Master's Voice Company has realised the value of encouraging dealers in its records to tie up with cinemas showing musical films. A special department of the Gramophone Company is engaged solely in supplying advance particulars of film bookings to gramophone dealers, with short reviews of the productions concerned. Last month alone 4,000 advices relating to over 15,000 bookings were dispatched, together with posters advertising the H.M.V. recording of the song hits. Five hundred slides are sent monthly to enable dealers to advertise the H.M.V. records in their local cinemas; trailers are forwarded to dealers who prefer them to slides. Exhibitors desiring to have the assistance of H.M.V.



Front of the house display at the Queen's, Forest Gate, for "All Quiet on the Western Front" (Universal). In the main it is certainly realistic, but why, oh why, the scantily-clad maiden who is just visible at the top right-hand corner of the picture?



A display at the Olympia, Liverpool, is worth calling a display. With a frontage of well over 100 feet at their disposal, the management made sure that entertainment seekers should be aware of the theatre's two weeks' run of Universal's "All Quiet on the Western Front." The same company's "King of Jazz" has since been the subject of a similar "splash."

dealers in tie-ups for musical films will find it advisable to communicate with the Advertisement Dept., The Gramophone Co., Ltd., 363 7, Oxford Street, W.

New B.I.P. Campaign Sheet

Arthur Dent, managing director of B.I.P., has evolved a new type of publicity campaign sheet, which is to be issued in future for all British International productions in place of the usual form of synopsis usually employed. The sheet has, for its main object, useful information to publicise the pictures, by press pars, hints on exploitation, catch lines and suggestions for house organs. The first of the new series, the subject of which is "How He Lied to Her Husband," contains paragraphs of varying sizes which can easily be adapted to the space available by local newspaper sub-editors, backed up by a full range of line and half-tone blocks. The new sheet, which supersedes the more

elegantly dressed and colourful brochure formerly issued, should be of considerable assistance to the exploiter when planning his campaigns for B.I.P. productions.

A Palate Tickler

A useful showman stunt was pulled out of the locker by Manager Harry Johnson, of the St. James' Picture Theatre, Westminster, S.W., in connection with two M.G.-M. laughter raisers, "Caught Short" and "The Laurel-Hardy Murder Case." The idea was a small folded throwaway, bearing on front and back the message: "If you want to be TICKLED TO DEATH look inside." Inside was attached on the left hand page a small feather, with a caption: "This is one way, but . . ." (then on the right hand page) "The best and most certain way is to see Marie Dressler and Polly Moran in 'CAUGHT SHORT' and 'The Laurel-

Hardy Murder Case.'" The name of the theatre and the dates of showing completed what must be regarded as an effective piece of publicity.

The "Jazz" Atmosphere

Everything was "jazz" at the Grainger Picture House, Newcastle-on-Tyne, last week, where the "King of Jazz" was shown. Manager David E. Stansfield packed the front lobby with everything representing jazz. The glass case in the centre contained every conceivable instrument used by jazz melody makers, including drums, saxophones and the like. Balloons of many colours fluttered gaily from every vantage point, while two boards, on easels, stood at each side of the lobby containing "jazz" posters of a very attractive nature and in keeping with the film. Stills and cut-outs, assisted in completing an exceedingly attractive lay-out. Excellent business was the natural sequence.

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WANTED to Purchase or Rent, Cinema, Home Counties or South Coast. Town with no other theatre preferred. Give fullest details and state when could be viewed. No commissions paid to agents.—Box 532, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2.

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Coming Trade Shows

LONDON

WEDNESDAY, FEBRUARY 18, 1931

The Sap Abroad.....Paramount.....Carlton, 11 a.m.
 Dracula.....Universal.....Prince Edward, 3 p.m.
 Magic.....Showman.....New Gallery, 11 a.m.
 Dance, Fools, Dance.....M.-G.-M.....Palace, 8.45 p.m.
 The Greater Law.....Equity British.....Cameo, 11.15 a.m.

THURSDAY, FEBRUARY 19, 1931

One Eighth Apache.....Equity British.....Cameo, 11.15 a.m.
 Madame Guillotine.....W. & F.....Palace, 8.45 p.m.

FRIDAY, FEBRUARY 20, 1931

His Glorious Romance.....Equity British.....Cameo, 11.15 a.m.
 The Painted Desert.....P.D.C.....Palace, 3 p.m.
 Fighting Through.....Gaumont.....Astoria, 11 a.m.
 Love Among the Millionaires.....Paramount.....Carlton, 11 a.m.
 Shorts.....I.P., Ltd.....Tatler, 10.45 a.m.

MONDAY, FEBRUARY 23, 1931

Storm Over Asia.....Atlas.....Paladium, Stratford, 2 p.m.
 The Sport of Kings.....Ideal.....Palace, 8.30 p.m.
 Mother Love.....Butchers.....Own Theatre, 2.30 and 4.30 p.m.

TUESDAY, FEBRUARY 24, 1931

The Seas Beneath.....Fox.....New Gallery, 11 a.m.
 Fast and Loose.....Paramount.....Carlton, 11 a.m.
 Romany Love.....M.-G.-M.....Empire, 10.15 a.m.
 Other People's Sins.....P.D.C.....Palace, 11 a.m.
 Fours of Loneliness.....Warner.....Own Theatre, 11.30 a.m. and 3 p.m.

WEDNESDAY, FEBRUARY 25, 1931

Old Soldiers Never Die.....Wardour.....Phoenix, 3 p.m.
 Earth.....Atlas.....Edibel Theatre, 3 p.m.

BIRMINGHAM

THURSDAY, FEBRUARY 19, 1931

The Land of Missing Men.....Ideal.....West End, 10.30 a.m.

FRIDAY, FEBRUARY 20, 1931

Uneasy Virtue.....Wardour.....Forum, 10.30 a.m.
 Third Time Lucky.....W. & F.....West End, 10.30 a.m.
 Anybody's Woman.....Paramount.....Futurist, 10.45 a.m.
 Inspiration.....M.-G.-M.....Scala, 10.30 a.m.

TUESDAY, FEBRUARY 24, 1931

Madame Guillotine.....W. & F.....West End, 10.30 a.m.
 The Great Meadow.....M.-G.-M.....Scala, 10.30 a.m.
 The Painted Desert.....P.D.C.....Futurist, 10.45 a.m.
 Just Like Heaven.....Gaumont.....Own Theatre, 11 a.m. and 3 p.m.
 Magic.....Showman.....Forum, 10.30 a.m.
 Dracula.....Universal.....Grand, 10.30 a.m.

WEDNESDAY, FEBRUARY 25, 1931

The Law Rides West.....Paramount.....Scala, 10.45 a.m.
 Once a Sinner.....Fox.....West End, 10.30 a.m.
 Other People's Sins.....P.D.C.....Futurist, 10.45 a.m.

BRISTOL

THURSDAY, FEBRUARY 19, 1931

Extravagance.....Gaumont.....Regent, 11 a.m.

FRIDAY, FEBRUARY 20, 1931

The Third Alarm.....Gaumont.....Regent, 11 a.m.

SUNDAY, FEBRUARY 22, 1931

Dracula.....Universal.....King's, 3 p.m.

TUESDAY, FEBRUARY 24, 1931

Headin' North.....Gaumont.....Regent, 11 a.m.

WEDNESDAY, FEBRUARY 25, 1931

Bracelets.....Gaumont.....Regent, 11 a.m.

THURSDAY, FEBRUARY 26, 1931

The Sports of Kings.....Ideal.....Regent, 10.45 a.m.

BELFAST

FRIDAY, FEBRUARY 20, 1931

Extravagance.....Gaumont.....Classic, 10.45 a.m.

TUESDAY, FEBRUARY 24, 1931

The Third Alarm.....Gaumont.....Classic, 10.45 a.m.

WEDNESDAY, FEBRUARY 25, 1931

Bracelets.....Gaumont.....Classic, 10.45 a.m.

THURSDAY, FEBRUARY 26, 1931

The Utah Kid.....Gaumont.....Classic, 10.45 a.m.

CARDIFF

THURSDAY, FEBRUARY 19, 1931

Men Without Law.....United Artists.....Queen's, 10.45 a.m.

FRIDAY, FEBRUARY 20, 1931

Dracula.....Universal.....New Imperial, 11 a.m.

Queen High.....Paramount.....Capitol, 11 a.m.

To Oblige a Lady.....British Lion.....Park Hall, 11 a.m.

Fourth Alarm.....Ideal.....Own Theatre, 11 a.m. and 3 p.m.

TUESDAY, FEBRUARY 24, 1931

Anybody's Woman.....Paramount.....Capitol, 11 a.m.

Headin' North.....Gaumont.....Own Theatre, 11.30 a.m. and 3 p.m.

Third Time Lucky.....W. & F.....Park Hall, 11 a.m.

CARDIFF—continued

WEDNESDAY, FEBRUARY 25, 1931

The Sap Abroad.....Paramount.....Capitol, 11 a.m.
 Cape Forlorn.....Wardour.....Queen's, 11 a.m.
 Magic.....Showman.....New Imperial, 11.30 a.m.
 The Sport of Kings.....Ideal.....Park Hall, 11 a.m.

GLASGOW

THURSDAY, FEBRUARY 19, 1931

The Man Who Came Back.....Fox.....Picture House, 10.45 a.m.
 Trails of Danger.....Phonophone.....Cranston P.H., 11 a.m.

FRIDAY, FEBRUARY 20, 1931

Once a Sinner.....Fox.....Picture House, 10.45 a.m.
 Anybody's Woman.....Paramount.....Green's Playhouse, 11 a.m.
 The Great Meadow.....M.-G.-M.....La Scala, 11 a.m.

TUESDAY, FEBRUARY 24, 1931

Third Time Lucky.....W. & F.....Picture House, 10.45 a.m.
 Just Like Heaven.....Gaumont.....New Savoy, 11 a.m.
 The Bachelor Father.....M.-G.-M.....La Scala, 10.45 a.m.
 The Sap Abroad.....Paramount.....Green's Playhouse, 11 a.m.
 Sous Les Toits de Paris.....Wardour.....Coliseum, 11 a.m.

WEDNESDAY, FEBRUARY 25, 1931

Love Among the Millionaires.....Paramount.....Green's Playhouse, 11 a.m.
 The Sport of Kings.....Ideal.....Picture House, 11 a.m.

THURSDAY, FEBRUARY 26, 1931

Fair Warning.....Fox.....Picture House, 10.45 a.m.
 Magic.....Showman.....La Scala, 11 a.m.

LEEDS

THURSDAY, FEBRUARY 19, 1931

Shadow Ranch.....United Artists.....Rialto, 10.45 a.m.
 Once a Sinner.....Fox.....Scala, 11 a.m.

FRIDAY, FEBRUARY 20, 1931

Heads Up.....Paramount.....Majestic, 10.45 a.m.
 Third Time Lucky.....W. & F.....Scala, 11 a.m.
 The Bachelor Father.....M.-G.-M.....Shaftesbury, 2.30 p.m.

TUESDAY, FEBRUARY 24, 1931

Madame Guillotine.....W. & F.....Scala, 11 a.m.
 Just Like Heaven.....Gaumont.....Majestic, 11 a.m.
 Monte Carlo.....Paramount.....Rialto, 10.45 a.m.
 Inspiration.....M.-G.-M.....Tower, 11 a.m.

WEDNESDAY, FEBRUARY 25, 1931

Fair Warning.....Fox.....Scala, 11 a.m.
 Anybody's Woman.....Paramount.....Majestic, 10.45 a.m.
 Dracula.....Universal.....Rialto, 10.45 a.m.

THURSDAY, FEBRUARY 26, 1931

The Lion and the Lamb.....United Artists.....Rialto, 10.45 a.m.
 Fighting Through.....Gaumont.....Majestic, 11 a.m.

LIVERPOOL

THURSDAY, FEBRUARY 19, 1931

Tons of Money.....W. & F.....Trocadero, 11 a.m.
 The Second Honeymoon.....Ideal.....Scala, 11 a.m.
 Resurrection.....Universal.....Futurist, 10.45 a.m.

FRIDAY, FEBRUARY 20, 1931

Queen High.....Paramount.....Futurist, 10.45 a.m.
 The Land of Missing Men.....Ideal.....Scala, 11 a.m.

MONDAY, FEBRUARY 23, 1931

Third Time Lucky.....W. & F.....Futurist, 11 a.m.

TUESDAY, FEBRUARY 24, 1931

Heads Up.....Paramount.....Scala, 11 a.m.
 Just Like Heaven.....Gaumont.....Futurist, 11 a.m.
 The Painted Desert.....P.D.C.....Trocadero, 10.45 a.m.

WEDNESDAY, FEBRUARY 25, 1931

Other People's Sins.....P.D.C.....Trocadero, 10.45 a.m.
 Six Shorts.....Universal.....Futurist, 10.45 a.m.

THURSDAY, FEBRUARY 26, 1931

Dracula.....Universal.....Futurist, 10.45 a.m.

MANCHESTER

THURSDAY, FEBRUARY 19, 1931

Third Time Lucky.....W. & F.....Piccadilly, 10.45 a.m.

FRIDAY, FEBRUARY 20, 1931

Men Without Law.....United Artists.....Deansgate, 10.45 a.m.
 Fair Warning.....Fox.....Piccadilly, 11 a.m.

Dance, Fools, Dance.....M.-G.-M.....Market Street P.H., 10.45 a.m.

Heads Up.....Paramount.....Paramount Theatre, 10.45 a.m.

TUESDAY, FEBRUARY 24, 1931

To Oblige a Lady.....British Lion.....Piccadilly, 10.45 a.m.
 Just Like Heaven.....Gaumont.....Market Street P.H., 11 a.m.

Uneasy Virtue.....Wardour.....Theatre Royal, 11 a.m.

The Law Rides West.....Paramount.....Paramount Theatre, 10.45 a.m.

WEDNESDAY, FEBRUARY 25, 1931

The Painted Desert.....P.D.C.....Piccadilly, 10.45 a.m.
 Sit Tight.....Warner.....Deansgate, 11 a.m.

Fighting Through.....Gaumont.....Market Street P.H., 11 a.m.

The Sap Abroad.....Paramount.....Paramount Theatre, 10.45 a.m.

(Continued on page 36)

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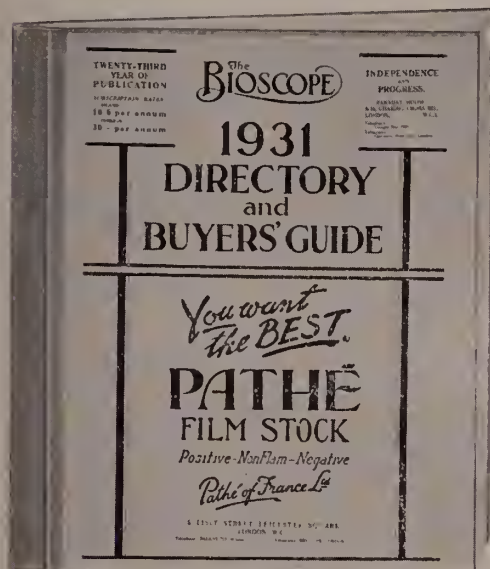
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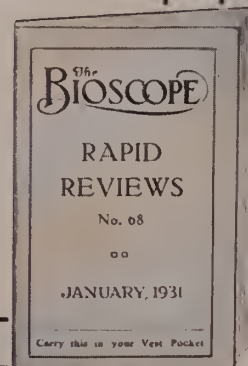
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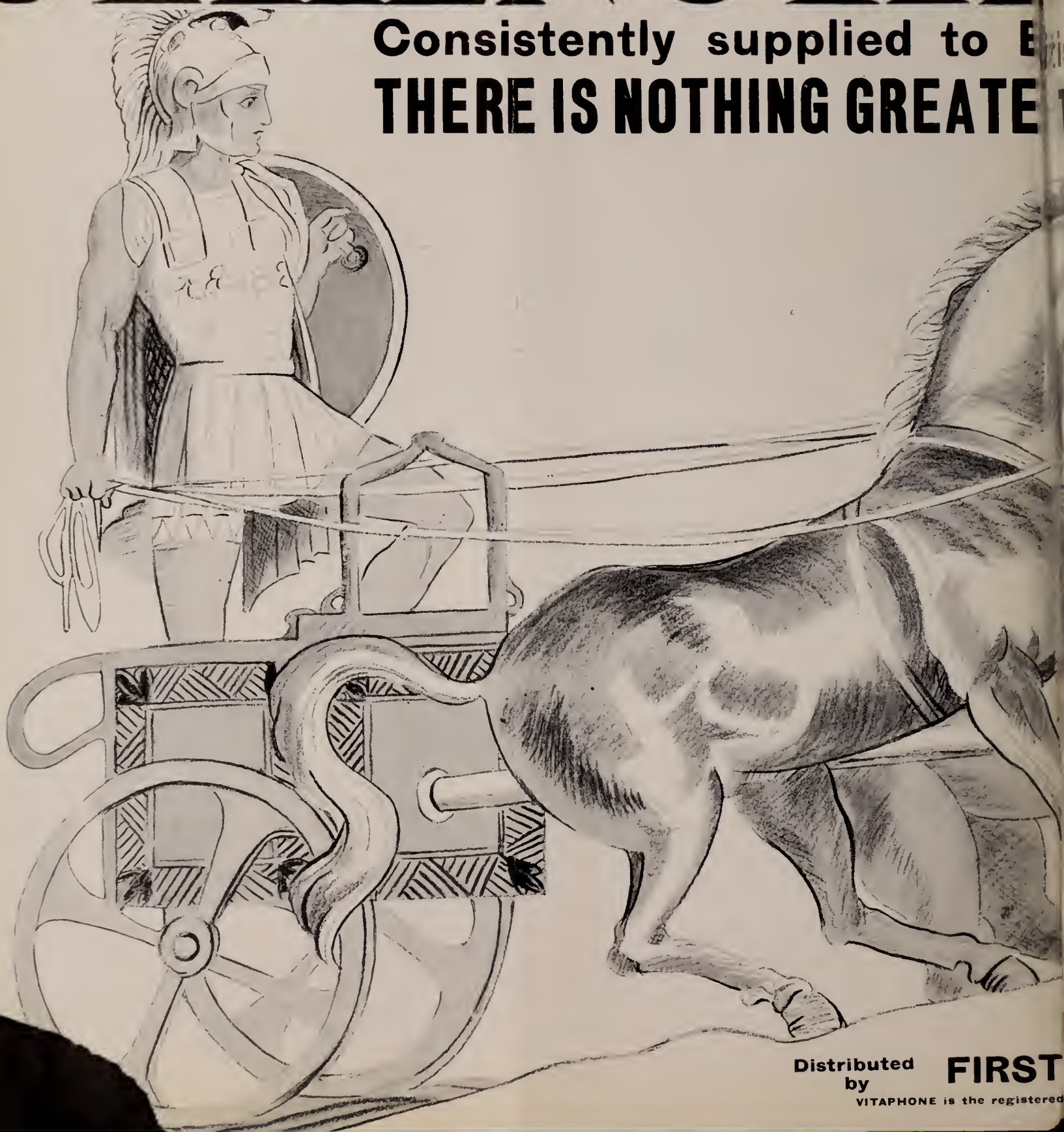


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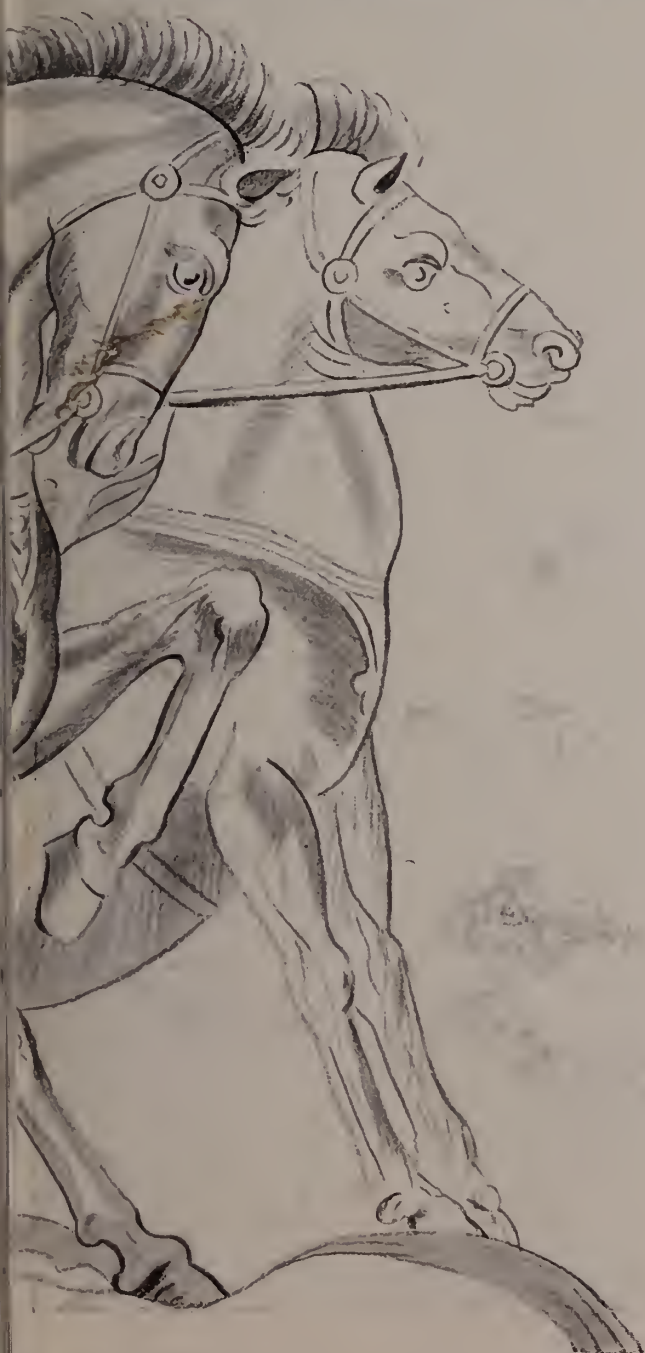
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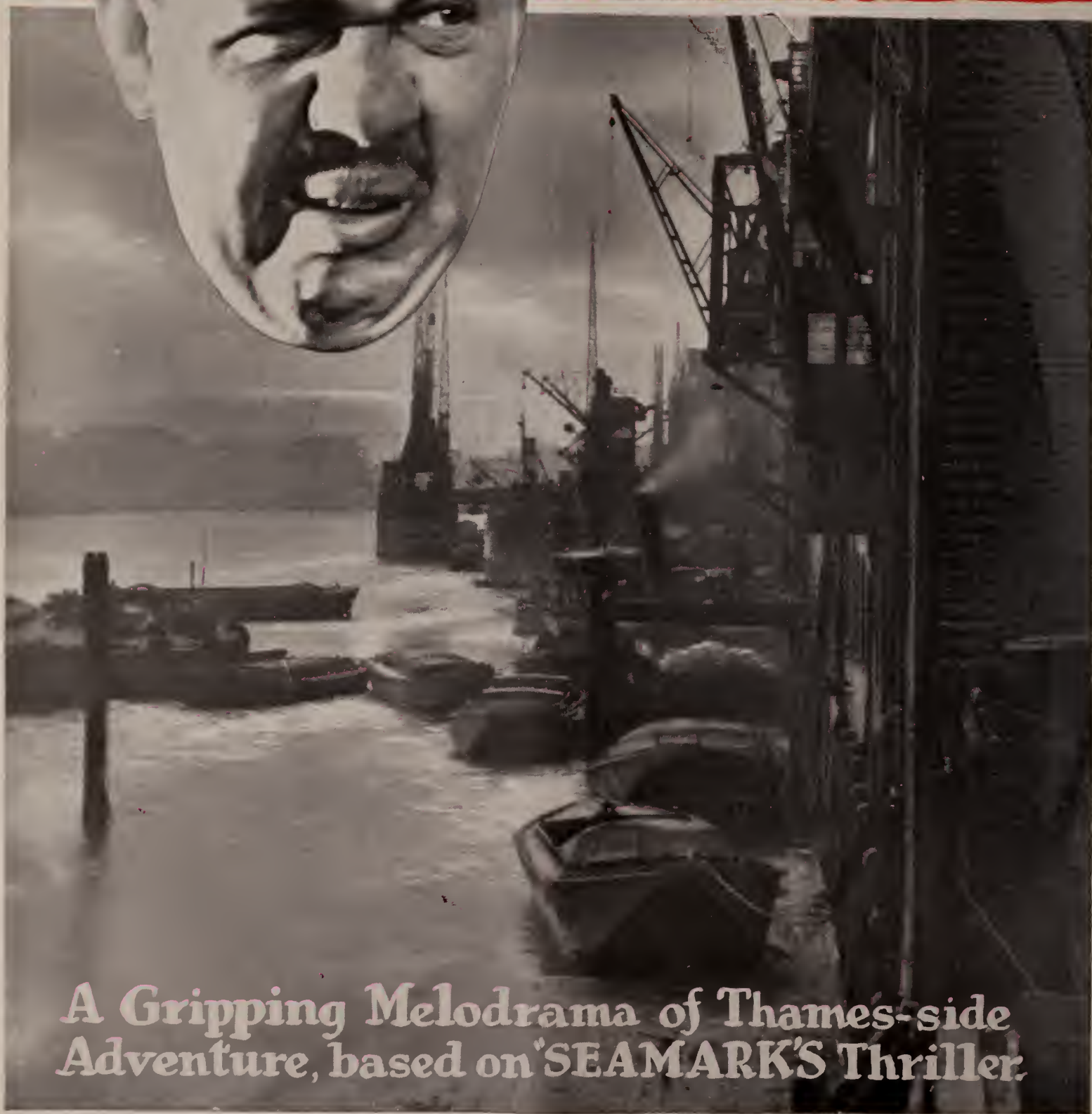
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Featuring **CHARLES LAUGHTON**

with **JANE BAXTER** and **HAROLD HUTH**
A **GAUMONT-BRITISH** PRODUCTION

Directed by **PETER GODFREY**

TRADE SHOW: THE ASTORIA

Friday, May 8th at 8 p.m.

Preceded by "**TURBULENT TIMBER**"

A **GAUMONT-UFATONE** KULTUR FILM

ALL ENQUIRIES TO "GAUMONT"

The Single Sin

Here is a story of
a woman who tried
A GAUMONT-TIFFANY PRODUCTION
featuring

KAY JOHNSON
and
BERT LYTELL

Trade Show:
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Tuesday, May 19, 11 a.m.

All enquiries to
"GAUMONT"

*Can a woman
successfully
hide her past?*



*"holds the spectator
the fascinated!"*

Film Renter.

*Exhibitors are strongly advised
to book it. Original and
unusual to a degree and
holds the spectator fascinated*

Film Renter.

*Cleverly varied and linked
together in a most ingenious
manner*

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Photography and sound excellent.

Film Renter.

*Quite a worthy addition to the
ranks.....particularly fascinating.*

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*Well varied and interesting
material that will appeal
to all audiences.*

Cinema.

*Among the most fascinating
short subjects available.....
will fascinate any audience.*

Bioscope.

*varied and wholly interesting....
and deserving full support of
cinagoers.*

Bowler Reed's Report.

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*Music and sound effects arranged and
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IDEAL FILMS LTD. 76-78. WARDOUR ST. W.1.



GEORGE

IN HIS FIRST MODERN

THE

MILLIC

ANOTHER
OVERWHELMING
TRIUMPH FOR
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PICTURES LTD

WEST END PREMIERE PRESENTATION ———

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COMEDY—DRAMA

ON AIRE



TRADE SHOW
PRINCE EDWARD THEATRE
THURSDAY-MAY 7TH AT 3 P.M.

PRECEDED BY VITAPHONE SHORT
Nº 3821 "THE WEDDING OF JACK AND JILL"
(IN TECHNICOLOR)

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Paramount
presents

MARLENE
DIETRICH
IN

DISHONO

MAY 6, 1931

THE BIOSCOPE

*Joseph von Sternberg's
Sensational Love Drama*



PIRE



with

Victor McLaglen

Story and direction by Josef von Sternberg

Screen play by Daniel N. Rubin

DISTRIBUTED BY THE PARAMOUNT FILM SERVICE LTD.

A Paramount Picture

**RELEASED
FEB. 1, 1932**



PARAMOUNT
PRESENTS

SKIPPED

WITH

JACKIE COOPER - ROBERT COOGAN
MITZI GREEN AND JACKIE SEARL

DISTRIBUTED BY THE PARAMOUNT FILM SERVICE LIMITED

THE BOY WITH THE

MAY 6 1931

THE BIOSCOPE

RELEASED DEC. 28, 1931

A Paramount Picture

DIRECTED BY NORMAN TAUROG
BY SAM MINTZ. FROM THE STORY BY
PERCY CROSBY. SCREENPLAY BY
JOSEPH L. MANKIEWICZ AND NORMAN
MCLEOD. ADDITIONAL DIALOGUE BY
DON MARQUIS



LOAD OF LAUGHTER

Tallulah's Talkie Hit..
...That Magnetic Voice.. News Chronicle

P A R A M O U N T

P R E S E N T S



TALLULAH
BANKHEAD
A N D
CLIVE
BROOK

RELEASED JAN 11, 1932

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FILM SERVICE LTD.

"TARNISHED"

MAY 6 1931

THE BIOSCOPE



Tallulah's Talkie Pleases New York

"Glittering Fascination" Evening News



LADY

WITH

PHOEBE FOSTER

DIRECTED BY GEORGE CUKOR
ORIGINAL STORY "NEW YORK LADY" AND
SCREEN ADAPTATION BY DONALD OGDEN
STEWART

A Paramount Picture



THE BIOSCOPE

MAY 6, 1931

PARAMOUNT PRESENTS

THE GREAT DICTATOR

A Paramount Picture

RELEASED
DEC. 7, 1931

DISTRIBUTED BY THE PARAMOUNT FILM SERVICE

MAY 6, 1931

**ZANE
GREY'S**

CARAVANS



WITH

GARY COOPER

LILY DAMITA

ERNEST TORRENCE

FRED KOHLER & TULLY MARSHALL

T.D.

Paramount

The **REAL** Story
of a woman of
VERY BAD
reputation!

*Is she the most
slandered woman
in society?*

*Or is she really the
faithless woman
the world believes
her to be?*



RUTH LANGFORD

A Paramount

MAY 6 1931

presents

THE BIOSCOPE

TITERTON in KID KID KID

with
PAUL LUKAS

Directed by JOHN CROMWELL
Story and dialogue by
John Van Druten. Scenario
by Eve Unsell

**RELEASED
JAN. 18 1932**

DISTRIBUTED BY THE PARAMOUNT
FILM SERVICE LTD.

Picture



THE BIOSCOPE

MAY 6, 1931

Paramount PRESENTS

THE CONGO



MADE ON THE GRAND

WITH **RICHARD ARLEN**

AND **FAY WRAY**

Directed by Edward Sloman

Screen play by Grover Jones and
William Slavens McNutt

From a story by Emerson Hough

A Paramount Picture



DISTRIBUTED BY THE PARAMOUNT FILM SERVICE LTD

MAY - 6, 1931

THE BIOSCOPE



SCALE !



**RELEASED
FEB. 15, 1932**

THE BIOSCOPE

MAY 6, 1931,

SNATCHED FROM THE WORLD'S
LAST UNTOUCHED WILDERNESS
AFTER EIGHTEEN MONTHS OF
TERRIFIC DANGER!

PRESENTS

PARAMOUNT

JAN. 4. 1932

RELEASED

AN
ERNEST B.
SCHOEDSACK
PRODUCTION

A Paramount Picture

MAY 6, 1931

THE BIOSCOPE



PARAMOUNT

**DEC.
1931**

Paramount
presents

ZANE GREY'S
**"FIGHTING
CARAVANS"**

with
GARY COOPER,
Lily Damita, Ernest Torrence
Fred Kohler and Tully Marshall

RELEASED DEC. 7, 1931

Paramount
presents

"SKIPPY"

with
**JACKIE COOPER, ROBERT COOGAN,
MITZI GREEN AND JACKIE SEARL**

Directed by Norman Taurog

By Sam Mintz

From the story by Percy Crosby

Screen play by Joseph L. Mankiewicz and
Norman McLeod

Additional dialogue by Don Marquis

RELEASED DEC. 28, 1931

Paramount presents

RICHARD ARLEN

in

"GUN SMOKE"

with

Mary Brian, Eugene
Pallette, William Boyd and
Louise Fazenda

Directed by Edward Sloman

Story by Grover Jones and
William Slavens McNutt

RELEASED DEC. 14, 1931

**JAN.
1932**

Paramount
presents

"RANGO"

An

Ernest B. Schoedsack
Production

RELEASED JAN. 4, 1932

Paramount presents

**WILLIAM
POWELL**

in

**"MAN OF THE
WORLD"**

with

Carole Lombard and
Wynne Gibson

By Herman Mankiewicz
Directed by Richard Wallace

RELEASED JAN. 25, 1932

**FEB.
1932**

Paramount
presents

MARLENE DIETRICH

in

"DISHONOURED"

with

Victor McLaglen

Story and direction by Josef von Sternberg

Screen play by Daniel N. Rubin

RELEASED FEB. 1, 1932

Paramount
presents

**"THE CONQUERING
HORDE"**

with

RICHARD ARLEN
and **FAY WRAY**

Directed by Edward Sloman

Screen play by Grover Jones and
William Slavens McNutt

From a story by Emerson Hough

RELEASED FEB. 15, 1932

Paramount presents

CLARA BOW

in

"KICK IN"

with

Regis Toomey,
Wynne Gibson and
Juliette Compton

Directed by Richard Wallace

From the play by Willard Mack
Screen play by Bartlett Cormack

RELEASED FEB. 8, 1932

Paramount

UNT^{2nd} QUARTER RELEASES.

Paramount presents
"THE VICE SQUAD"
 with
 Paul Lukas and
 Kay Francis
 Directed by
 John Cromwell
 By Oliver H. P. Garrett

RELEASED DEC. 21, 1931

Paramount presents
JACK OAKIE
"JUNE MOON"
 with
 Frances Dee and Wynne Gibson
 Directed by
 A. Edward Sutherland
 From the play "June Moon"
 by Ring Lardner and
 George S. Kaufman

RELEASED DEC. 31, 1931

British
 Production

Title will be
 announced later

BRITISH QUOTA
 PICTURE

A PARAMOUNT RELEASE.

RELEASED DEC. 31, 1931

**RELEASING
 YEAR
 SEPT. 1931-32**

Paramount presents
"UP POPS THE DEVIL"
 with
 Skeets Gallagher, Stuart
 Erwin, Carole Lombard,
 Lilyan Tashman and
 Norman Foster
 Directed by
 A. Edward Sutherland
 From the play by Albert Hackett
 and Frances Goodrich
 Adaptation by Arthur Koher
 Screen play by Eve Unsell

RELEASED JAN. 28, 1932

British
 Production

Title will be
 announced later

BRITISH QUOTA
 PICTURE

A PARAMOUNT RELEASE.

RELEASED JAN. 28, 1932

Paramount presents
TALLULAH BANKHEAD
AND CLIVE BROOK

in

"TARNISHED LADY"

with PHOEBE FOSTER

RELEASED JAN 11, 1932

Paramount
 presents
RUTH CHATTERTON

in

"UNFAITHFUL"

with

Paul Lukas

Directed by John Cromwell

Story and dialogue by John Van Druten

Scenario by Eve Unsell

RELEASED JAN. 18, 1932

Paramount presents
CLAUDETTE COLBERT,
"FREDRIC MARCH in
HONOUR AMONG
LOVERS" with

Charles Ruggles, Ginger Rogers

Directed by Dorothy Arzner
 Adapted from a story by
 Austin Parker

RELEASED FEB. 22, 1932

Paramount presents
GARY COOPER and
SYLVIA SIDNEY
 in
"CITY STREETS"

with

Paul Lukas, Wynne Gibson
 and William Boyd

Directed by

Rouben Mamoulian
 Story by Basil H. Hammett
 Adapted by Max Marcis
 Screen play by Oliver H. P. Garrett

RELEASED FEB. 29, 1932

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 PARAMOUNT
 FILM
 SERVICE, LTD.

Pictures



"YOUNG SINNERS" PHENOMENAL!

Read this:



THOMAS MEIGHAN
in "YOUNG SINNERS."

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CLARENCE H. MACKAY, PRESIDENT

<p>Handed in (Local Standard Time)</p> <p>At _____</p> <p>On _____</p> <p><small>(This information is only supplied in full-rate messages.)</small></p> <p><small>MICKY HOUSE 27-29 WORMWOOD STREET LONDON E.C.2</small></p>		<p style="text-align: center;">All America Cables</p> <p style="text-align: center;">Postal Telegraph U.S.A.</p> <p style="text-align: center; font-size: 1.2em;">29 APR 31</p> <p style="text-align: center;"><small>TELEPHONE LONDON WALL 5071</small></p>
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"ONE SEND YOUR REPLY
"Via COMMERCIAL."

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LX1967 NEWYORK 30 28
NLT FOXFILM LONDON

YOUNG SINNERS BEYOND QUESTION DOUBT EQUIVALENT VALUE COMMON CLAY
TREMENDOUS YOUTHFUL BOXOFFICE GREAT STORY PHENOMENAL CAST CREATED
EQUIVALENT SENSATION COMMON CLAY SCREENING LAST YEARS CONVENTION

REGARDS
CLASHEEHAN



DOROTHY JORDAN
in "YOUNG SINNERS"

"YOUNG SINNERS" WILL BE TRADE SHOWN EARLY THIS MONTH, AND HERE IS FOX'S NEXT WINNER:

"SIX CYLINDER LOVE"

AN HILARIOUS COMEDY with SPENCER TRACY, UNA MERKEL and SIDNEY FOX

TRADE SHOW:

Wednesday, May 13th, at 11 a.m., NEW GALLERY KINEMA, W.1

THESE ARE ON THE WAY:

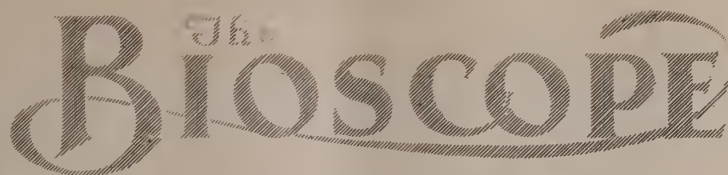
TITLE.	RELEASE (TENTATIVE).
"YOUNG SINNERS"	October 19th
"PEACE AND QUIET" (British)	October 26th
"THE SPY"	November 2nd
"WOMEN OF ALL NATIONS"	November 9th
"TWO CROWDED HOURS" (British)	November 16th
"DADDY LONG LEGS"	November 23rd
"QUICK MILLIONS"	November 30th
"ALWAYS GOOD-BYE"	December 7th
"SIX-CYLINDER LOVE"	December 14th
"RODNEY STEPS IN" (British)	December 21st
"SYMPHONY IN RIVETS"	December 28th

FOX MOVIE TONE MASTERPIECES

23rd YEAR.

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30/- per annum.



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London."

No. 1283. Vol. LXXXV11.

MAY 6th, 1931

PRICE 6d.

In Brief

GEORGE Humphries & Co. have secured the sole agency for Great Britain and Ireland of the Dunning process, and are to make big extensions to their London laboratories. *Page 31*

MIDDLESEX County Council is apparently seeking a way round the Sunday Performances Bill. *Page 31*

EIGHT British pictures are to be included in P.D.C.'s schedule for the coming season, T. S. Delehanty, foreign manager of R.K.O.-Pathe, told the "Bioscope" yesterday. *Page 30*

ANNUAL report of the Cinematograph Trade Benevolent Fund, issued yesterday, reveals that 223 cases of hardship were dealt with during the past year. *Page 30*

PARAMOUNT French studios at Joinville have entered on their second season's production with a budget of two million francs. *Page 32*

WALTER Forde is to direct "Splinters in the Navy," featuring Sydney Howard, which is to be made at Twickenham Film Studios after "Black Coffee." *Page 36*

GENERAL meeting of the London and Home Counties branch of the C.E.A. is to be held at the Trocadero on Friday, and will be followed by the half-yearly luncheon. *Page 30*

S. W. SMITH, managing director of British Lion, sailed yesterday for home, after an important business trip to New York and Canada. *Page 40*

H. & G. Cinemas, Ltd., are to build a 3,000-seater theatre in Commercial Road, London, E. *Page 54*

THE Sunday Performances (Regulation) Bill was again the main subject of discussion at C.E.A. branch meetings. *Page 51*

"No Monkeying," Middlesex!

A dense smoke screen of secrecy surrounds trade preparations in connection with amendments to the Sunday Performances (Regulation) Bill shortly to be dealt with in committee. For once in a while, in so far as this policy of secrecy is effective in concealing from the opposition the exact line to be adopted by the cinema trade, it may be justified, though it is extremely doubtful whether the trade's opposition, organised tooth and claw as it is, will be easily misled as to the intentions of the C.E.A.

THE BIOSCOPE is aware of certain proposals now in process of embodiment as motions for amendment, but respects the policy of secrecy which C.E.A. headquarters conceives to be in the best interests of the trade.

Meantime, it is as well that the trade should look for signs and portents from the other side, and this week brings one striking indication of the extraordinary lengths to which the forces of reaction are prepared to go in order to render Mr. Clynes' Bill a thing miserably impotent to meet present-day public demands.

Reporting on the Sunday Cinema Bill, the Parliamentary Committee of the Middlesex County Council has drawn attention to the fact that so far as the present provisions of the Bill are concerned, the procedure to local option outlined is satisfactory where local authorities may propose to grant Sunday opening licences but—and this is most significant of all—"no provision is made for the refusal of applications by general resolution, and in the event of the Bill passing in its present form the Council would be compelled to receive and consider applications for Sunday opening which might be made at any time, and would have to be considered on their merits."

Acting on this cue, the Middlesex County Council, as might be expected, is proposing that the Government be pressed for an amendment legalising the refusal of Sunday opening applications by general resolution of local licensing authorities.

What the Middlesex County Council would do is to take refuge behind the Sunday opening measure after having only once considered and—it is safe to assume—turned down, an application for Sunday cinemas in its area.

The Act as at present framed lays down that local licensing bodies must consider such applications as may be made to them and may, providing it is proved that there is a substantial local demand for Sunday shows, grant the necessary seven-day licences.

Mr. Clynes' new measure proposes to invest local authorities with tremendous powers. It is imperative, therefore, that the measure which ultimately finds its way to statute shall ensure that peculiarities associated with the distribution of local franchise shall not provide repressive parties with an opportunity to close up every loophole to public emancipation. There is room for a law which will take full cognisance not only of public opinion to-day, but of the changes in public opinion which will arrive with to-morrow.

Benevolent Fund Flourishes

In Spite of Trade Depression

The 6th annual reports of the Cinematograph Trade Benevolent Fund and the Cinematograph Trade Provident Institution were issued by R. C. O. Viveash, the Secretary, yesterday. That relating to the Benevolent Fund reveals excess income over expenditure for the year amounting to £2,831 18s.

The year was commenced with a cash balance of £1,053 2s., and although during the past year there has been an increasing number of applications for assistance, a balance of £1,419 13s. 5d. is carried forward. Additional investments have been made during the year, bringing the amount of cash and investments of the fund to a total of £21,117 1s. 8d., made up as follows:

	£	s.	d.
Investments at cost	19,697	8	3
Cash on deposit at bank	659	16	7
Cash with Secretary	9	16	10

The report states the general depression has reflected in the work of the organisation and increased the number of cases dealt with. As a result of the valuation of the Trade Provident Institution as at December 31, 1929, the Committee of the Institution, which is affiliated to the Benevolent Fund, decided to meet the applications of members as from October 1, 1930.

The total number of cases dealt with by the Institution and the Fund to March 31st last amounted to 223, an increase of 70 on the previous 12 months.

The beginning of the year under review

there were 11 annuitants. This number has grown during the year to 20.

The report states that uncertainty regarding the Sunday opening question has resulted in a considerable loss of revenue, as in only three instances during the past year has permission been given by local authorities for special Sunday performances for the Fund.

The Benevolent Fund is, of course, also on the London County Council list of approved charitable organisations sharing the proceeds of Sunday cinemas in the London area.

The Council during the year extended help to 80 applicants who were members of the trade but not members of the Institution. Provident Institution loans have also been granted free of interest, amounting to £234 13s.

The report of the Provident Institution shows that the benefit fund of this Institution has been increased from £3,913 15s. 2d. to £4,979 12s. 2d. During the year 131 members were admitted to the Institution. Of these, 18 joined as "B" members, and 113 as "A" members. The general industrial depression has made it difficult to enlist new members, and the Committee reports a decrease in the number of members at the end of the year. The annual general meeting of members of the Provident Institution, together with that of vice-presidents, life members and annual subscribers of the Benevolent Fund, will be held at the offices of Messrs. Metro-Goldwyn-Mayer, 20/21, Tower Street, W.C.2, on Wednesday, May 13th, at 6.30. Suggestions will then be invited for furthering the interest of the trade in the Fund and Institution, and for augmenting membership.

Delehanty on P.D.C. Plans

Eight British Pictures: New Schedule

Production and distribution plans of P.D.C., Ltd., were discussed by Thomas S. Delehanty, foreign manager of R.K.O.-Pathé Export Corporation and director of P.D.C., Ltd., with a Bioscope representative yesterday (Tuesday). Details of the company's new season releases, comprising 22 features, appear elsewhere in this issue, these representing the entire product—apart from shorts and similar subjects—of the R.K.O.-Pathé studios at Culver City.

Mr. Delehanty stressed the point that his company is an entirely independent organisation, producing and marketing its own films, and is in no way connected with any producing or renting unit either in U.S.A. or this country.

He is combining his business in London with trips to the Continent, where he is to establish branches for P.D.C. in Paris and Berlin, and probably in other centres. These branches will also take product of the Culver City studios, though whether special foreign versions will be produced for them is uncertain.

Regarding British production, Mr. Delehanty was reticent, as he has yet to go thoroughly into the matter with Reginald Smith, managing director of P.D.C. No

decision has been reached as to where these pictures are to be made, but it is established that they will be eight in number, just sufficient to comply with the company's Quota obligations. These pictures, Mr. Delehanty assured THE BIOSCOPE representative, will be judged on their merits, and if considered of a sufficiently high calibre, will go into the R.K.O. circuit of theatres in America.

Among forthcoming short product, Mr. Delehanty promises an interesting new series of "illustrated interviews" on novel lines. These interviews, conducted by Floyd Gibbons, famous American war correspondent, introduce prominent personalities of war-time days, and will be illustrated by flashback scenes of the war.

W. J. Gell Home

W. J. Gell, managing director of the Gannout Company, arrived in London late last (Tuesday) evening upon his return from a month's visit to America.

Brevities from L.C.C.

Film Posters to be Considered

The Entertainments Committee of the L.C.C. have given conditional consent to the exhibition of "Outward Bound," but have refused consent to the exhibition in premises licensed by the Council of the film "Civilisation," which is a reissue of a film publicly exhibited some years back. It contains a representation of the figure of Christ and for that reason was not passed by the Board of Censors.

After considering a communication from the Theatrical Traders' Association, Ltd., the Council have decided not to waive the rules of management so as to permit general use of plywood scenery which has not been rendered non-inflammable as required by the Council.

In connection with a communication from the Home Office asking for information, the L.C.C. has replied to the Home Secretary to the effect that it has been found that the practice of insisting on strict compliance with the rules of management granted under the Cinema Act, 1909, has resulted in smooth and satisfactory control over the character of cinema exhibitions under their jurisdiction.

They also added that the functioning of the British Board of Film Censors under Rule 8 had satisfied them.

The Council also have under consideration the question of making an additional rule of management in connection with the exhibition of cinema posters.

London and Home Counties Branch

Meeting and Luncheon on Friday

A general meeting of the London and Home Counties Branch of the C.E.A. will be held at the Balmoral Room, Trocadero Restaurant, Shaftesbury Avenue, on Friday next, May 8th, at 11.15. The agenda does not include any item relating to the Sunday opening question, but there is a provision for incidental business, to be taken by permission of the Chairman. The items on the formal agenda include election of a delegate to the General Council on the consideration of (a) Pre-releases; (b) Fixing dates of general release; (c) Question of an all-in programme; (d) Grading all percentages for programme pictures. The latter item is likely to afford interesting matter for discussion. Immediately following the meeting, the usual half-yearly luncheon to members will be held.

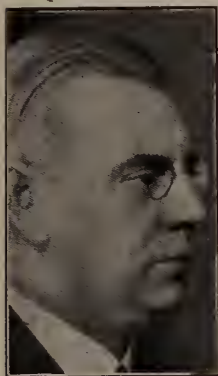
Sheffield Says "No"

Sheffield Corporation Watch Committee has refused an application by Warner Bros. to exhibit the uncertificated film "Outward Bound" in the city. Almost 100 per cent. of the applications made to local licensing authorities have resulted in the Censor's ban being overruled.

Australia Back to Production

Union Theatres on Location

With the decision of Union Theatres to go into immediate production with their first venture, "On Our Selection," Australia re-enters the production field. The company has now assembled its recording equipment, and is going to work on location. Interiors will be shot at the Australasian Films Bondi studios.



Stuart F. Doyle

years, and who will repeat the role in the film.

Stuart F. Doyle, Union Theatres chief, says of this production: "Opportunity will be taken to get really atmospheric Australian scenes and sounds into this film. We propose to show the outside world—and city-born Australians themselves, for that matter—what the bush really is. The addition of sound gives the opportunity of capturing the very spirit of the back country, and of the sturdy pioneers who turned the wilderness into productive farm-lands."

Meanwhile F. W. Thring, who recently sponsored the Efftee production unit, is to make a "talkie" version of "The Sentimental Bloke," which was originally produced with success as a silent picture.

Refusal by "General Resolution"

Middlesex and Sunday Opening

The Parliamentary Committee of the Middlesex County Council, reporting upon the Sunday Performances Bill, states:—

"It will be noticed that the Bill will enable a County Council to grant licences in respect of such parts of their area where there is a substantial demand for Sunday opening. So far as the provisions of the Bill are concerned, the procedure outlined is satisfactory for the purpose of the local authority who may propose to grant Sunday opening licences.

"Where the opposite will be the case, no provision is made for the refusal of applications by general resolution, and, in the event of the Bill passing in its present form, the Council would be compelled to receive and consider on their merits applications for Sunday opening.

"The Committee is of opinion that representations should be made to the Government that provision for a refusal of applications by general resolution should be inserted."

Dunning Laboratories: London Plans

George Humphries & Co. Sole British Agents

Terraneau Sails for U.S. To-morrow

Randal Terraneau, associated with George Humphries in the old-established film printing concern George Humphries & Co., sails aboard the "Lafayette" for Hollywood to-morrow (Thursday) in order to complete arrangements in connection with the British development of the Dunning process, of which, THE BIOSCOPE is able to disclose, George Humphries & Co. have secured the sole agency for Great Britain and Ireland.

Already this new photographic process—the invention of Dodge Dunning, 23-year-old son of Carol Dunning, himself a clever technician—has so revolutionised film production as to make possible the taking of exterior shots in the studio, and the realistic filming of scenes which could not, owing to terrible risks to human life and property, have been filmed in the ordinary way.

George Humphries and Co. have had plans prepared for the immediate extension of their London laboratories and the work has to be completed within four months under heavy penalties.

The necessary apparatus will by that time have been installed, so that development and printing of film taken on the Dunning process can be undertaken there.

At present it has to be sent to America, just as the early "talkies" had to be sent there for development.

Mr. Terraneau, in an interview with THE BIOSCOPE, disclosed his tremendous enthusiasm in connection with the Dunning process, which has, of course, been used entirely without any special mention in many recent American pictures. Basil Dean, who used the system in his newly completed Gracie Fields' "talkie," "Sally in Our Alley," is the first British producer to become interested. Dodge Dunning, as first stated in THE BIOSCOPE, came over to supervise the filming of this production at Beaconsfield Studios.

Already nearly every British producing company is preparing to adopt the Dunning system. Some of the more amazing shots in "Trader Horn" were secured by this new process, and Howard Hughes used the Dunning method when filming the scene in "Hell's Angels" where the giant airship falls in flames almost on top of two airmen sitting in a stationary airplane.

This picture, already seen by a large number of exhibitors, may be used as an example in explaining how the Dunning process operates.

First a shot of the falling airship was taken on a special film transparency. After being developed, this was threaded into the camera and the two airmen sitting in the stationary plane were filmed in the studio in the ordinary way, the image on the transparency being arranged in alignment so as to convey to the final negative images of the airship falling right on to the airplane.

It will be appreciated that the process offers practically unlimited scope for the filming of artists apparently on distant locations to which they need never be taken, or for the taking of scenes which would be far too hazardous to risk in actuality.

Studio apparatus involved in the Dunning process is comparatively simple and inexpensive, considered apart from the outlay it saves. Three spool boxes are necessary on the camera, the extra one taking the

developed transparency. Apart from this and certain lens adjustments, the secret is one mainly of special lights. Amber lighting is used for the transparency, and blue for the studio shot. Terrific possibilities are also suggested, says Mr. Terraneau, by a combination of the Dunning process and the Schufftan system, under which scenes may be artificially augmented by models reflected by special mirrors into the lens of the camera.

The acquisition by George Humphries & Co. of the sole Dunning agency in Great Britain and Ireland places the company still more to the forefront. Already they are printing practically the whole output of the independent British producers, in addition to that of two subsidiaries of the Gaumont Corporation and the British films produced by several leading American companies.

In addition to visiting Hollywood, Mr. Terraneau will attend the American Convention of the Society of Motion Picture Engineers on May 25th.

Whose Job? Should Magistrates or Councils Issue Licences?

Should the function of licensing picture theatres be in the hands of the magistrates or the town council? This issue was debated by the Southport Town Council on Tuesday (May 5th) on a motion by five members that it is desirable that the licensing of cinemas should continue to be delegated to the Borough Justices as at present, and that the member of Parliament for the borough be requested to table an amendment to the Sunday Performances Bill now before Parliament to authorise the delegation of granting licences from county, city and borough councillors to borough magistrates.

French Circuits to Merge?

"L'Opera de Quat' Sous" for London

(From Our French Correspondent, Georges Clavriere)

Rumours of a giant French circuit, now floating round the French Press, come not from Paris, but from Berlin. Some time ago there was an attempt to bring together the Pathé-Natan circuit (65 halls) and the Gaumont-Aubert circuit (48 halls), but financial difficulties prevented it. Several other projects of the kind, linking Pathé-Natan with the Brézillon circuit and with others, have been attempted, but nothing has come of them. Pathé-Natan has a scheme on hand to help small exhibitors who cannot afford to "wire" and to supply them with programmes all the year round, and it is probably this scheme, which is confirmed on one hand and denied on the other, that has given rise to the present rumours. In any case, union between the different French circuits is certainly in view, and Pathé-Natan is the chief amongst producer-distributor-exhibitor concerns which seeks to create such a grouping.

It is very likely that G. W. Pabst's latest film, "L'Opera de Quat' Sous," which cost 7,000,000 francs to make, will be shown, in French, in London within the next few months, or maybe weeks. Meanwhile, the picture, which has twice been presented to the trade, and with enormous success, is held up, not by the Censorship, but by the Ministère de l'Intérieur and by the Préfet de Police. Suggestions have been made that the film is of a mendacious nature, because it deals with a chief of police who failed in his duty. This film is a German-made production of Warner-Tobis in Berlin and is handled in France by Warner-First-National, of which concern Robert Schless is managing director.

Mr. Schless tells me that, in order to settle the question, a special showing of the

film is to be given before members of Parliament and officials of the Ministère de l'Intérieur, the Ministère des Beaux-Arts, the Prefecture of Police, the Paris Municipality and the representatives of all the artistic and literary societies in Paris. Both lay and trade Press are entirely in favour of the film, which is probably one of the finest and most intellectual productions ever made in a European studio.

Preparations are being made at the Courbevois Studios for the production, by Jean Kemm, of Reginald Berkeley's behind-the-lines comedy, "French Leave," the French title of which is "La Fuite à l'Anglaise." The stars are Léon Bélières and, possibly, Madeleine Carroll, if arrangements can be made.

The annual congress of the International Federation of Cinema Directors takes place this year from May 18th to 22nd, at Rome. Whether many French exhibitors will attend or not remains to be seen. The Exhibitors' Syndicate will be represented by its president, Raymond Lussiez, while the honorary president, Léon Brézillon, will attend. The French trade, however, is much too busy to trouble about such meetings, especially in view of the business expected during the period of the International Colonial Exhibition at Vincennes.

The new Alhambra is to open in about two months' time. The new hall has been designed by Georges Gumpel on very modern lines and holds 2,000 seats. The Alhambra, which belongs to one of the concerns in the Gaumont-British group, will probably open as a cinema-music hall.

Paramount Joinville Plans

Six Stages Working

(By a Special Paris Correspondent)

With a budget of 200,000,000 francs for the coming season's activities the Paramount studios in Joinville have started their second year's production programme.

An announcement to this effect has just been made by Robert T. Kane, general manager of European productions for Paramount, following a series of conferences with J. H. Seideman, assistant manager of the foreign division; John Cecil Graham, general foreign representative; I. Blumenthal, assistant general foreign representative; and David Souhami, division manager in charge of distribution for France, Spain, Portugal and Italy.

During the past year the studios have turned out over 150 films, as many as fourteen languages being recorded there. Production during the past twelve months represented nearly 100 features. Buildings cover 20,000 square metres, including six sound stages equipped with Western Electric.

Plans already competed for 1931 call for production of both feature films and comedies. About 50 per cent. of the pictures are to be made in French and the others principally in Spanish, German and Swedish.

The Committee of Authors recently organised to select original stories for production at Joinville includes many of the best-known writers of France, under the chairmanship of Pierre Benoit. Some of the works already designated for filming in the near future are "Marius," by Marcel Pagnol; "Rien ne va Plus," by Saint Granier; "L'Homme en Habit," by Yves Mirande; and an original by Sacha Guitry.

Several French super-productions are to be based on stories now being prepared by Pierre Benoit, Edouard Bourdet, Paul Morand and Saint Granier, who, in addition to his literary contributions, has been engaged as a permanent supervising producer.

Among the directors who will be in charge of the new productions are Louis Mercanton, now working with the Paramount production unit at Elstree, where Cyril Maude is starring in "These Charming People"; Alexander Korda; Leo Mittler; Roger Capellani; Dimitri Buchowetzki, Jean de Marguenat, E. W. Emo and Adelqui Millar.

Our Stable Industry

Growing List of Film Stockholders

(By Our New York Correspondent, E. A. Rovelstad)

That not less than 112,000 stockholders own five leading enterprises in the motion picture industry is the important information obtained in a survey. Thirty-five years ago the industry was in the hands of one man.

The last two years have seen a rapid growth in the number of holders of motion picture shares. This development observers see as the outcome of increased public recognition of the film industry as being among the more stable businesses in a period when the general situation has put many classes of investment to the test.

This gain in the number of stockholders of the major units is concomitant with the advent and rise of the sound picture, which required large amounts of new capital.

Most rapid growth in stockholder totals is shown by R.K.O., which has made a gain of 19,500 since 1928 to reach its present figure of approximately 21,000. And Fox, which had 758 early in 1928, now lists 10,000 stockholders.

The Academy of Motion Picture Arts and Sciences in Hollywood is considered to be the logical institution to solve the impasse reached in the relations between studios and artists' agents, following the decision of the producers to put up the bars against all agents, their contacts to be limited to the casting office.

Many causes have led up to this concerted action on the part of the studios. Numerous efforts have been made to get the agents together, but without success, and the result is that responsible agents must be penalised because of the "throat-cutting," splitting of commissions and "ambulance chasing" tactics of the "racketeering" element.

Another question also raised is whether there should be an agents' branch of the Academy. It is generally agreed that the responsible group of agents has an important function, and the suggestion is made that the Academy could render a valuable service to its members by acting as arbiter between agents, their clients and the producers.

Liverpool "A" Films Case

Summonses Adjourned

Pending the result of the appeal in the Liverpool "A" films case, a number of summonses against Liverpool exhibitors, which were issued for hearing on Thursday last, have been put back for eight weeks.

The "offence" of exhibiting in the presence of children under 16, without the express consent of the justices, films which had not been passed for universal exhibition by the British Board of Film Censors, was committed by the proprietors and licensees of five cinemas, all of whom were named in the informations.

In view of the fact that the Recorder at the Quarter Sessions upheld the validity of the stipendiary's ruling, and now the further appeal by the C.E.A. on behalf of the proprietors of the Burlington cinema, there was no other course open to the magistrates but to adjourn the further summonses until after a decision is given.



M. F. Cooper

Get Rid of the "Inferiority Complex"

British Recording is up to Hollywood Standard

By MARCUS F. COOPER

(Recordist to British Lion)

IT seems generally agreed that the British film industry suffers from lack of publicity. We have ideals and traditions to maintain; we have been told that modesty even in business is a virtue, and we seem to have swallowed a most indigestible untruth.

Psychologists, who as everyone knows, are a race apart, tell us that modesty and reticence where commercial interests are concerned is an extremely reliable and certain method of committing suicide. They tell us other things as well, but, for the present, this will suffice.

"I adore the 'talkies,'" a certain elderly and highly respectable matron said to me recently, "but if a British picture happens to be showing at my favourite cinema—well, I just go somewhere else, that's all." I questioned her further, and soon elicited the fact that the pictures she liked were of the more "daring" variety, although she would undoubtedly have shuddered if I had mentioned the word "sex" in connection with them. Diagnosed, she is one of those people suffering from both Freudian repression and over-susceptibility to American publicity methods. I do not wish to imply that there is anything wrong with American methods, but, rather, that this uation makes films as good technically, as good artistically, as "naughty," and very often even more suggestive than the foreign products. Our trouble is that we fail to let the world know about it, and seem to be suffering from an incurable "inferiority complex."

It might seem perfectly natural for British recording—the youngest, the most energetic and the most scientific addition to the industry—to take a similar rear seat, but if the men who have already put their backs into it over here know anything about it at all, the reverse will be the case.

British is Equal to American

Here at last we have something that can "speak for itself." Something the relative merits of which are instantly apparent even to the most uneducated audience. To-day the best British recording is in every way equal to the best American examples—only the comparison is odious. On the other end of the scale, the worst types of American recording is worse than anything we are capable of. If you want confirmation of this, just glance at any issue of THE BIOSCOPE and read the criticisms of "Sound" under "Box Office Reviews" of the British and foreign films reported.

It is true that most of the recording equipment in this country is of American manufacture, but it is equally true that this gear placed in incompetent hands is capable of giving results too awful for words. Some of the British systems in use are now giving results of the highest standard. I had an opportunity of hearing some "rushes" re-

corded on the Visatone apparatus at the Stoll Studios a short while ago, and the results were all that could be wished for.

Apart from turning out consistent and reliably good sound, the latest developments are being well looked after in this country as well. At Beaconsfield many experiments are in progress, and a form of directional microphone is being developed which will enable "close-up" quality sound to be recorded with the microphone at a distance in excess of 15 feet from the artist.

Saving Time and Money

Important commercial advantages depend on this ability to pick up sound at a distance, for it then becomes possible to shoot both the long shot and close-up pictures simultaneously, and using the directional microphone to record all the sound in close-up quality only. When the picture and sound track is cut, the sound track is then re-recorded, and by means of an "echo-chamber" arrangement, such as the one in use at the B.B.C., the exact amount of reverberation required to give the right degree of sound perspective in the long and mid-shots is added.

Now that sound re-recording channels have reached a high standard of perfection, and it is possible to re-record dialogue and music with no loss perceptible to the ear, the following important commercial advantages become possible:

- (1) Saving of production time is assured by shooting the long-shots and close-ups together.
- (2) Improved sound perspective and naturalness of reproduction is attained.
- (3) A second sound negative is obtained which is free from joins and, hence, mechanically superior.
- (4) The original sound negative is preserved intact.
- (5) Adjustments in recorded sound level can be made where necessary, should these be required, so that theatre cue sheets are simplified.

All these points mean increased speed and economy in production, and there is little doubt that this practice will eventually be universally adopted.

Sound Perspective

At Beaconsfield great effort has always been made to give the correct sound perspective in all circumstances, and the practice I have adopted represents a combination of two principles. Firstly, the recorded level for dialogue spoken by an artist in long-shot is slightly lower than that for a mid-shot, and this, in turn, is less than that used for a close-up. Secondly, by suitable microphone placement, and by controlling the acoustics of the set, increased reverberation is introduced in inverse proportion to the size of the figure on the screen. An extreme

example of this is to be heard in "Should a Doctor Tell," where in the hospital set the voice of a patient in another ward is heard "echoing through the long corridors." Actually, of course, the "distant patient" was on the same set, although naturally out of picture.

In this country, too, research is being carried out to reduce the photographic losses which are necessarily introduced when sound is put on film and taken off again.

These losses take two forms—loss of the higher frequencies to a greater or less extent and loss of correct wave shape. The former can be corrected by the introduction of a suitable compensating network in the electrical system. The latter, however, which is usually a form of rectification as far as variable area track is concerned, can at present only be reduced at its source, and is a function of the resolving power of the photographic emulsion. In this connection certain yellow-dyed stocks are showing great promise, and are likely to be in use this side of the Atlantic first.

"Remove the Inferiority Complex"

Space does not permit the mention of a number of other lines in which progress in sound recording is being made, but the above will give an inkling that recording in England is at anything but a standstill.

If, therefore, some of the "inferiority complex" infecting the people of this country could be removed, it would then be realised that the British recording of British voices is a science and an art that is unsurpassed even by our very good friends in Hollywood.

Warners Seceding from W.E.?

Own System Perfect?

The possibility of Warners giving up Western Electric apparatus, both in the studio and in their theatres, is emphasised by the presence at Burbank of W. E. Beatty, Warners' patents expert.

Warners have for a long time been quietly perfecting their own system of sound recording and reproduction, and it is reliably reported that they are now almost ready to throw out Western Electric.

* * *

It is reported from New York that Pathé News will shortly begin a serial disclosing the five-year plan of the Russian Soviets. This is the first time a serial has been attempted by a newsreel. Trouble is anticipated with censors, who may construe the revelations as propaganda in the Russian cause.

TALK OF THE TRADE

Did the Censor Read "The Front Page"—Fleet Street To-morrow!—Religious Support for Sunday Shows—Hagen's "Alibi"—Columbia Eyes the Turntables

SHAKE
Mr. Swaffer!

FARADAY HOUSE,
May 6, 1931

This week, very well worth relating, I find myself in agreement with Hannen Swaffer on a matter concerning films. He describes "The Front Page"—now at the Tivoli—as "a sensation." "It left me gasping," he says. It left me gasping too, and for all I know it may have rendered the censor totally unconscious. When he comes round I think he should see "The Front Page" at the Tivoli. I feel sure it will amaze him. I am not surprised that the British Board of Censors found the film too rapid; it is the kind of picture which everybody should see at least twice and those who never cease to argue that "talkies" are not movies should see it half-a-dozen times. "The Front Page" as Hannen Swaffer says, is a sensation. No, after all, he is wrong; it is an amazing string of sensations. And Lewis Milestone, most subtle of all screen satirists has woven more serious propaganda into this picture than he did into his equally memorable "All Quiet."

The Luxury of Guying the Press

"The Front Page" is a brilliant satire on American Press methods, though, according to a title, it is set in "a mythical Kingdom." My dictionary tells me that a myth is "something fabulous; something untrue." Howard Hughes seems to pack satire not only into his pictures, but into his titles! Personally, I refuse to take either Hughes or Milestone seriously. Even though there may be more Soviet propaganda in "The Front Page" than in "Potemkin" or any other uncensored Russian picture, I am undismayed. It is not necessarily Bolshevik to "guy the Press" on the screen. And it is one of the very few luxuries left exclusively to a young millionaire with a tongue and cheek like Howard Hughes.

Fleet Street of To-morrow?

"The Front Page" is a film which cannot fail to arouse exceptional interest everywhere if only because of its reckless speed and apparently uncurbed dialogue. It is talk and action every moment, and some of either would burn a hole in a slower moving picture! The story is related fully in our review pages, but briefly it tells of a corrupt municipal administration which does not hesitate to "frame" a convicted man's execution in order to influence votes. The Press is shown as a crowd of human vultures, hovering near the scene to get the thickest blood in the form of the most heart sickening story. Hannen Swaffer, G. A. Atkinson and others, have described "The Front Page" as "a libel on journalism," an "insult to journalists," and so on. To-day it is. To-morrow it may not be, for is not Fleet Street in its relentless daily search for fresh sensation, heading for just that heartlessness; that repugnant disregard for decency; that cold-blooded penetration of human intimacies which Hughes and Milestone have shown us in "The Front Page." There is time to stop, but who will be first to put on the brake? Can Hannen Swaffer tell us that?

Will Hays— And Our Censorship

Just when Will Hays has decided that America is too moral for any more gangster

stories and has ruled that the thrills of our own Edgar Wallace must not be for the screens of U.S.A., it is well to consider the attitude of our own censorship to the filming of matter nearest to the hearts of the masses of Great Britain. He passes ribald jests turning on child-birth and other natural functions usually accorded respectful recognition, but forbids a British picture-goer to see a picture of say the celebration of the Eucharist. He does not object to a plain suggestion that "a new born baby has been carefully scrutinised by the police in case he may be the escaped criminal who has been hiding in some place," but he does forbid an honest and straightforward reference to birth control, even though this may be an essential and legitimate part of the film story.

"Hollywood Second Only To Gomorrah"

It is becoming too painfully ridiculous, and unless something is done by the trade very quickly, words uttered last week by J. A. R. Cairns, the London Police Magistrate, may prove prophetic. "The true censor," he said, "is decent public opinion." He had just said, "I do not hesitate to say that Hollywood is earning a distinction second only to Gomorrah." One would like to be able to answer Mr. Cairns and others who may be given to exaggeration, but a farcical censorship, such as is operative here at present, makes it doubly difficult to do so. Severity is not essential; but a sense of proportion and a due recognition of public opinion is.

After All

During the whole of next week Leopold Linder, proprietor of the Stratford Palladium, is screening the Soviet film, "The Ghost That Never Returns," which, although not passed by the Censor, is licensed by the Local Authority.

Religious Support For Sunday Freedom

In view of support for Sunday cinemas which has been forthcoming from many progressive religious movements, it may interest the trade to have the views of the Spiritualistic fraternity as expressed by Ernest W. Oaten, editor of the recognised Spiritualist journal, "The Two Worlds." He says: "One of the basic principles of successful life is personal responsibility. When all is said and done, a man is answerable for his own life and has to meet the consequences of it. With snug self-complacency, however, the majority of people seem to imagine that it is their business to interfere with the life of everybody else, and so relieve individuals of self-responsibility. To imagine that men can be forced to go to church by depriving them of any other legitimate form of activity is merely a case of burying one's head in the sand." So much for the progressive Spiritualist's point of view: they evidently fear Sunday competition as much as they fear the charges laid against them of being in league with the devil!

Lil Dagover Goes Over

I always suspected Gus Schlesinger. For years he described himself as a bachelor and quite unspoilt, but he kept on being Warner Brothers' General European Manager,

spending his whole life on the Continent, save for 100 h.p. visits to London and New York, now and again. He is so infectious



Gus Schlesinger signing up Lil Dagover for Warner Brothers and Vitaphone pictures

in the personality sense that I couldn't fail to suspect him as a bachelor of keenly discriminative powers. A message from Leila Stewart, Warner's publicity chief, confirms my suspicions. Gus has just fixed up an important contract with Lil Dagover, Germany's most fascinating screen star, who goes at once to Hollywood, there to appear in Warner Brothers and Vitaphone pictures. And he once told me his astrology was so bad he didn't know Venus from any other star!

A Complete Mystery Film

I am not surprised to hear that W. & F. are meeting with extraordinary requests from exhibitors in connection with the Twickenham film "Alibi," based on the well-known Agatha Christie mystery. I was not able to see the picture when it was trade shown recently, but I've since had a private view of it, and I feel that provincial exhibitors to whom it is now being presented will agree that this is one of the most gripping of all the mystery yarns which Julius Hagen has produced. Several Greater London exhibitors are now trying to arrange bars which will exclude their current opposition, for the film is expected to go the rounds of the P.C.T. halls, and pretty high percentages are being paid in some instances. One of the most outstanding features of "Alibi" is the singularly fine performance of Austin Trevor as the detective Poirot. I have

heard plenty of British actors trying to ape French detectives, but never one who just didn't act at all but simply became one. I am not surprised to learn that Julius Hagen is making big plans in connection with Trevor's screen future. Cinema audiences seeing "Alibi" will, I feel, be kept in suspense to the last moment. I confess I failed entirely to detect the criminal until the climax was within a few feet. Leslie Hiscott's direction has made "Alibi" the complete mystery film, and the photography and recording are tip-top.



Phyllis Konstam and Jack Raymond, star and director of Sterling's successful new picture, "Tilly of Bloomsbury"

Julius Hagen is to be congratulated on having added another worth-while British picture to the lengthening list of Twickenham product.

Sterling Entertainers

Louis Zimmerman should rename his company; it should be called Sterling Entertainers, for this would imply not only a sterling film output but a capacity for dispensing equally sterling hospitality such as followed the "Tilly of Bloomsbury" show on Wednesday. "Tilly" was very well received, and afterwards at the Carlton Hotel, Louis Zimmerman and his co-directors entertained a large party of friends, which included nearly all the principal trade personalities as well as the distinguished members of the film Press. There were no speeches; a Sterling innovation in itself, because had there been, very few of those present could possibly have followed them, I fear. Dancing was the principal pastime, and among those most constantly on the floor were Jack Raymond, who directed "Tilly," Arthur Dent, of Wardour, Phyllis Konstam, who played the name part of the film with delightful ease, and Sydney Howard, whose comedy work has made the picture a sure-fire booking for every happy-go-lucky cinegoer.

Audiences Getting Sophisticated

Talking pictures are making audiences much more alert and sophisticated. Any

regular student of audience reactions must admit that patrons are "quicker i' th' uptak'"—to borrow a vivid Scotticism—than ever before, and story points are followed with appreciation which would have fallen flat a year or two ago. One commentator points out that with this increased alertness and sophistication has come cynicism, a tendency to ridicule overt affection and stressed emotion. I am more concerned in pointing out that our people are increasingly critical of technical points. Patrons discuss the voice quality and music quality of sound and compare it with other films and other houses. Studio fakes are recognised (often when they do not exist!) and camera tricks are no longer mysteries, the growing army of amateur workers having solved all of them and explained them to their friends. Managers more commonly get requests for the sound to be "turned up" by people who now know that it is possible, and, in a word, intelligent criticism is taking the place of inert acceptance. It is all to the good.

Cameramen's Wages

There is a certain amount of trouble developing in New York between the news-reel producers and the four cameramen's unions. The cameramen have presented a standard form of contract substantially in advance of present conditions. At the moment cameramen are paid from £8 to £30 a week, and are not provided with assistants. Under the proposed contract, news cameramen would be graded first and second-class, the former to receive £40 a week and the latter £30 a week. Each class would require assistants, who would get £8 a week. A process man, also, would be assigned to each sound truck to operate the sound. The producers say that the costs of news-reel production is already so high as to make acceptance of these new terms impossible.

Hollywood Out-of-Works!

A recent survey of studio conditions in America shows that the pay-roll is 40 per cent. of normal, not including union labour. In other words, six out of every ten persons engaged in pictures are at present unemployed. No wonder official steps are being taken to dissuade film aspirants, both in acting and technical fields, from joining in the pilgrimage to Hollywood.

Five-Day Week for Projectionists

Unemployment is so serious in some parts of America that the projectionists' local unions are adopting a five-day week with a view to providing employment for a larger number of members of their respective unions. By sacrificing one day's work in each week, the less fortunate members will be able to get one day's work out of every six, and it seems probable that this movement will spread.

"Seat-Phoned" Cinemas

One of the oddest things I know is the way in which seat-phones have been taken up in some of the Colonies in comparison with their rare use on this side. Seat-phones have so many advantages, even to people who are not hard of hearing, and I believe a majority of cinema seats in the future will be fitted with them. But the fact remains that to date only an occasional theatre puts them in, and thinks it an advertising point if six or eight seats are fitted. Compare this with Australia, for instance, where there is only a relatively small number of cinemas,

but where one company, General Acoustics, Ltd., have supplied their acoustican outfits to no fewer than nearly 60 cinemas. It is all the more surprising since these seat-phones are by no means unknown in fields outside the cinema. They have, during the past 20 years, been installed in literally hundreds of churches throughout the country. This in itself makes it all the more surprising that the cinemas should be so niggardly in installing them. In the Trocadero at the Elephant and Castle the enthusiasm expressed for these hard-of-hearing aids has become almost embarrassing.

A Seating Census

It is always a little difficult to estimate what ratio of cinema seats is advisable in any given community to the total population. A recent census taken in the United States provides some very suggestive figures in this connection. There are altogether 12,142,761 theatre seats in the United States, against a total population of 122,696,577. Taken in these gross figures the ratio works out at one theatre seat for each 10 persons. The proportion varies enormously in different States, being as high as one seat for 29.7 persons in Carolina, to one seat for 3.8 people in Nevada. New York has one seat for 7.9 persons.

Columbia To the Rescue

For some time past our disc reviewers have commented on the relatively small number of suitable gramophone records issued primarily for the cinema. Recent recordings submitted to us for review have contained a very low percentage of musical subjects suitable for interludes, the accompaniment of news reels and other odd programme occasions. I am, therefore, doubly interested to hear that Columbia, with a special eye on "talkie" turntables, have now issued a special series. These include several popular overtures, selections of Albert Ketelby's music, medleys of classical and musical airs and various marches. Some 15 double-sided records are now available, each side playing from six to eight minutes. This should give exhibitors specialising in this kind of music an opportunity to build up their libraries. Critical reviews of these records will appear in THE BIOSCOPE in due course.

Harvel's "Captivation" For Ideal Films

I fancy we have not much longer to wait for the London presentation of the first John Harvel production, "Captivation," which stars Betty Stockfield and Conway Tearle. Ideal are, I understand, going to distribute the film after all, although some months ago Murray Silverstone, of United Artists, told me that his company expected to have the picture. "John Harvel" hides the identity of Col. Bengel, one of the promoters of W.P. Films, and a close relative of the Pritchard family represented in that title. Some time ago he promised that "Captivation" would add fresh laurels to Betty Stockfield. It is now up to Ideal.

"Dawn Patrol" Flying High

D. E. Griffiths, First National Pathé chief, tells me that his company's big air picture, "Dawn Patrol," is showing amazing results in every part of the country. Exhibitors everywhere are taking a keen interest in the scores of useful selling aids prepared by the publicity department of First National Pathé, and in every locality special efforts which are being made to arouse the particular interest of the air-minded are producing amazing returns.

OBSERVER

British Studios To-day

Stage Stars With Big Ideas

Salary Demands Shocking British Producers

The increasing tendency to engage recognised stage stars for leading roles in British talkers, and to shun the risks said to attend the creation of new screen talent of stellar rank, is fast leading to a crisis, in which British producers will find themselves the weaker parties to salary arguments.

For the past three or four years, British studio executives have met charges that they were retarding the whole progress of our native output by their reluctance to accord star honours to worthwhile players with screen experience. Their plea has been that star making leads inevitably to big demands on costing schedules.

This may be true, since there seems little reason why a film player with a big pull on the public should not take a share of the higher receipts resulting from his favour with cinema audiences.

This point of view British producers have stolidly declined to adopt, and one after another of the finest British screen stars have been pushed out of range of an appreciative public which could, by sound propagandist tactics, have been doubled or trebled. Their places have been filled by stage artists, many of whom, in order to break into pictures, were ready to regard their studio earnings as so much pin money. Having achieved film success, these artists are now talking figures which shock the ears of every British producer. Within the past month two feminine players, recently on salary lists at £50 per week, have demanded, and secured, new contracts at £100. One who last year took £75 has just turned down an offer of £125, and is standing out for £150, while a male comedian, following recent screen successes, is refusing less than £300 a week. Two years ago he played in his first picture at £40.

And stage players of tip-top screen value are more and more difficult to find. Since the quota law passed, not more than a dozen leading screen players have been "discovered," and these have not been "built up," as Hollywood could have built them on a single picture. Leading British producers and casting managers are now at their wits' end to find talent, notably leading ladies. The task, which should have been undertaken at least three years ago, is still to be faced. British executives will be forced to develop screen stars, or their output, far from improving, will grow steadily worse.

Where Are Our Heroines?

Four important British International pictures await completion of their casts in order to take the floor.

In the cases of "Carmen," to be directed by Cecil Lewis; "Rich and Strange," Alfred Hitchcock's next production, and "Carnival," which Anthony Asquith will direct at Welwyn, leading ladies are proving a serious problem. In each case the director has, during the last few weeks, been scouring the whole field for suitable girls.

For "Carmen" search is being made for an actress who represents the passionate southern beauty and who, at the same time, can do vocal justice to the part.

For "Carnival" is desired a young, beautiful girl to portray Jenny Pearl, who is also a ballet dancer.

"Rich and Strange" requires a heroine who is at the same time pretty and able convincingly to cook a steak and kidney pie, a combination which Hitchcock finds most difficult to discover.

Guy Newall's Rosary

At Twickenham studios a few days ago I came upon Guy Newall sitting in lordly comfort in a director's chair. "How do you like directing again?" I said. "Even better than acting," was his reply. Before I left I wondered why, for he was directing such a scene! For W.P. Films' "The Rosary," he was shooting a most daring little love sequence which reminded me of a recent picture called "Behind Office Doors." Leslie Perrins, as a prosperous but not too ruthlessly good company director, was getting rather enthusiastic about his charming stenographer (Elizabeth Allan), and if Guy Newall didn't envy him I heard of others who did. In this story two sisters, one virtuous and the other virtuous-looking, are in love with the same man. How one goes into a convent to demonstrate her sister-love leads to the title "The Rosary," though the story is an original one, entirely unsuggestive of the old stage and screen melodrama. Margot Grahame and Elizabeth

Allan are the sisters in this new "Rosary," which it is expected will be finished within a week or so.

Hiscott to Make "Black Coffee"

After "The Rosary" is completed—about May 20th, tentatively—Julius Hagen will put into production his new stage story, "Black Coffee," with Leslie Hiscott directing. Richard Cooper, successful in several recent British pictures, and Austin Trevor, whose fine work in "Alibi" crowns his previous achievements, will have two of the chief male roles. Leslie Hiscott will direct.

Forde for "Splinters in the Navy"

After "Black Coffee" Mr. Hagen expects to start on "Splinters in the Navy," for which he has secured Walter Forde as director and Sydney Howard as the principal male artist. Independent bookings at Twickenham are also fairly close, and the studios are working to capacity practically day and night.

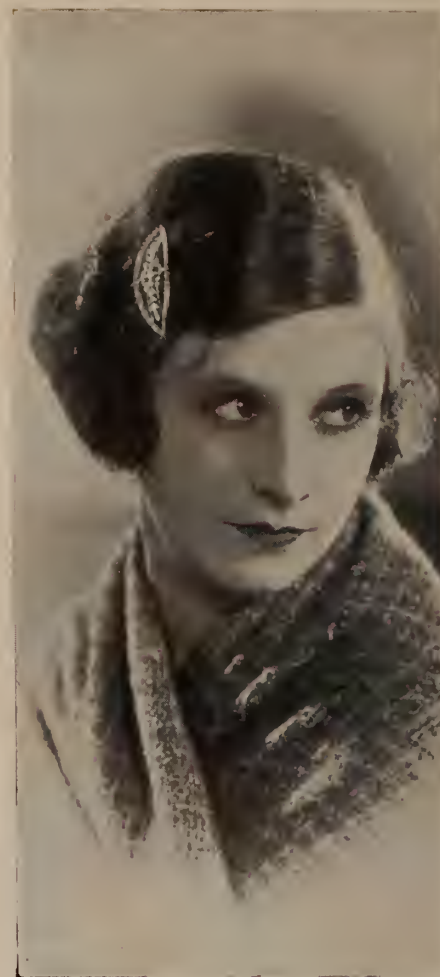
"The Limping Man" for the Blasted Oak

John Orton has taken his "Limping Man" unit on location into the local woods which are to supply a background for many dramatic sequences. Finally the whole company will migrate to Rickmansworth where the famous "blasted" oak of Chenies Manor is to be filmed as the entrance to a subterranean passage in which a thrilling fight takes place.

T'll Happen be Shepherd's Bush!

Victor Saville is well into his stride with "Hindle Wakes" at the Shepherd's Bush Studios, where the Lancashire accent is to be heard at all hours of the day.

Belle Chrystall—playing Fanny Hawthorne—is, of course, familiar with the dialect, being a Fleetwood girl, but the broad Lancashire vowels presented no difficulties to Sybil Thorndike or Edmund Gwenn in a sequence I saw being shot the other day. The scene was the Hawthornes' best parlour, a place of knick-knacks,



Belle Chrystall, who, as stated in "The Bioscope" last week, is playing Fanny Hawthorne in Victor Saville's new Gaumont talker, "Hindle Wakes"

aspidistras—and a baize-fronted piano. "Fanny's" misdemeanour during "Wakes" week had just been discovered, and some fine emotional acting resulted. Belle Chrystall, an engaging figure of defiance and grief; Edmund Gwenn, sorely troubled, but tenderly solicitous; and Sybil Thorndike, hard and uncompromising, taking a mercenary view of "Fanny's" wilful lapse. Saville has further scenes to stage this week with Norman McKinnell, John Stuart and Muriel Angelus, who has joined the cast as "Beatrice." Shortly, Saville goes to Manchester or Preston for authentic mill interiors.

"Happy's" Police Raid

London's Kingsway was thrown into a turmoil of excitement just after noon on Saturday, when a fleet of Flying Squad cars drew up at a corner building and a large body of uniformed and plain clothes police proceeded to raid a block of offices. A large crowd, obviously speculating as to the cause of the raid, foregathered quite unaware that they were being "covered" by film cameras and microphones, for the whole affair had been staged by T. Hayes ("Happy") Hunter for a scene in Gainsborough's picture "The Man They Couldn't Arrest," which is now on the point of completion.

The Sandwich Man

Hay Plumb, Sydney Howard's understudy, who is making his "talkie" debut in Butcher's new British picture "Deadlock," will probably go down in film history as the sandwich king. He has, for film pur-

poses, consumed no less than two dozen thick sandwiches in the past three days. When other artists playing in the film—they include Cameron Carr, Stewart Rome, Warwick Ward, Alma Taylor and Annette Benson—sit down to lunch Plumb turns away with a look of disgust. He eats no evening meal and no breakfast—the studio sandwiches have got the better of him. He has appealed to the director, George King, but in vain. He must continue his sandwich eating until "Deadlock" is completed, as he is shown in the film as a publicity manager who never has time for proper meals. I could write a very different story about some film publicity men I know in real life.

John Argyle—His Promise

John F. Argyle, of Dryden House Studios, Tamworth, director of Argyle-Art Pictures Co., writes telling me that his company has commenced production of a racing film titled "His Promise." It is being made at the Reel Arms Studio, Tamworth, Staffs, and, Mr. Argyle points out, "is set amidst the rural beauty of England . . . presenting a theme near to every Englishman's heart . . . A picture that is British in every foot." The finale is a Derby race! I do not recollect having heard of or from Mr. Argyle before, but his publicity sense suggests experience of film selling. Those who think of Staffs in terms of smoke and smuts, will be heartened to hear of its rural beauty. Equity British will distribute the film which stars Margaret Delane, John F. Argyle and Rover, the collie. I wish Mr. Argyle all the best, and I do hope that he will live up to "His Promise," and vice versa.

Calthrop's Confession

Visitors to the A.S.F.I. studio at Wembley during the last ten days might well have imagined themselves in the middle of a particularly hot and fearful section of Dante's Inferno. The contrast with the gaiety and life of the wedding scenes for "The Bells," which had been filling an enormous set during the previous week, was extreme. Oscar Werndorff had designed a piece of Grand Guignol atmosphere for the concluding scenes of "The Bells," centering round the extraction from Donald Calthrop of a confession of his guilt in connection with the crime which provides the film's theme. The colossal set in which the wedding feast and its attendant celebrations had taken place had been transformed into a place of mystery. Weird lighting, shadows foreboding and hoarse voices added to the gloom. The eerie stage was set for Donald Calthrop to begin one of the finest acting opportunities of his career. Harcourt Templeman is directing, and the picture is nearing completion.

Short Shots

Dorothy Bartlam, at present playing opposite Carl Harbord in "Fascination," being directed by Miles Mander at Elstree, made a personal appearance at Blackpool on Sunday to perform the inaugural ceremony of the season at the Norbreck Hydro.

"Two Crowded Hours," a detective thriller by the well-known writer Jefferson Farjeon, will go into production at Walton-on-Thames on June 1st, under the direction of Harry Cohen. It is for Fox Quota.

Prior to this Arthur Varney will direct "Rodney Steps In" at Twickenham, also for Fox. The story is by Brock Williams, and work will begin on May 14th.

Harry Hughes is almost ready to take the floor with his latest British International picture "The Man at Six." Casting is the hold-up.

W.H.M.

In Hollywood Now

After Crooks—Spooks!

Screen Horrors Craze Spreading

(By Our Hollywood Representative, John Dee)

Horror is the next thing. Horror and happy families.

Gang warfare pictures are out. Metro, according to Felix Feist, will not make any more. Warners and Paramount can't; they've made all the gangster stories there are.

But the success of "Dracula" and "Skippy" has set every studio rushing to story agents and plot machines for yarns about horrors and cute kids. Paramount will shoot at least five more child films this year—"Huckleberry Finn," "Let's Play King" ("Queen of Hollywood"), "Sooky" (sequel to "Skippy"), "Tom Sawyer Abroad," and "Tom Sawyer, Detective." Warners have Leon Janney cast in Booth Tarkington's "Penrod and Sam."

Universal is to follow "Dracula" with "Frankenstein," tale of a robot invented and endowed with life by a man, and Edgar Allan Poe's "Murders in the Rue Morgue," in which a gorilla strangles a brace of women. Paramount's bid for a place in the goose-flesh parade has begun with "Murder by the Clock," in which William Boyd and Lilyan Tashman will co-feature. The studio has an advantage over the others in already having under contract Bunuel, the man guilty of the surrealist horror film "Le Chien Andalou."

Is it only a matter of time before the cinema experiences a great revulsion, during which a great deal of money will be lost at box-offices? Screen stories grow more and more sophisticated every month, depending for their "shock tactics" on calloused attitudes towards sex, crime and death. Can it be long before this strong meat jades the public palate. And then what?

Must Hollywood's Output Diminish?

The startling attitude is taken by George Kelly, famous playwright-author of "The Torch Bearers," "Craig's Wife," "The Show-Off" and "Philip Goes Forth," that in sheer self-preservation Hollywood must reduce her output and concentrate on making pictures designed for long runs.



Harcourt Templeman (right) discussing a scene in the A.S.F.I. picture "The Bells," with Donald Calthrop, whom he is directing in the role of Mathis—formerly played by Sir Henry Irving on the stage

"The urgent necessity," he says, from his shiny new office on the M.-G.-M. lot, where he is newly arrived to write for Marie Dressler, "for continually improved product is made terribly difficult by the enormity of output. It is an utter impossibility to find as many good stories a year as there are pictures made. In time, I believe, the number of pictures made must be reduced and the quality be improved. I cannot see how else the screen can hope to hold its public."

Warners—First National Splitting?

Rumours that Warners would lose control of First National have been floating round Hollywood for some time. Fresh colour is lent to them by the fact that the Warner outfit is beginning to trek back from Burbank to their old lot in Hollywood, closed since the merger.

Warners have taken a rap on the stock market lately and may need fresh finance. Dupont and Raskob have been buying heavily of Warner shares, and may now be in a position to influence the Brothers to split with First National. Or the move back to Hollywood may be the prelude to the formation of a holding company to legalise the merger, on the lines of the new Fox holding company to link Fox and Loews. If a split should come it would react unfavourably on the whole trade.

Howard Hughes believes that colour is coming back. Multicolour, Ltd., his subsidiary film enterprise, has taken contracts to colour the McMillan polar expedition, the Brown-Nigel shorts, "Romantic Journeys," and the Universal interest pictures, "Strange As It Seems." A million dollars are sunk in his colour-film factory.

William S. Hart is suing United Artists for £100,000 alleged due to him as his share of the gross of "Tumbleweeds," which he produced for £70,000.

M.-G.-M. is to invade the South African theatre field, and has secured a site in Johannesburg for a 3,300 seater, and will also distribute Metro product in person instead of selling state rights.

Hollywood has 26 films in production and 12 ready for the floor.

Paramount has closed the Eastman Theatre, Rochester, on the ground that it will be "cheaper to close and pay a rent of £37,400 a year for the next eight years than to continue operation."

L. A. Young, said to have lost six million dollars in Tiffany, is again the angel of that outfit, having put up the money for production under the Educational-World Wide merger.

Universal is to make an evolution film under the supervision of Clarence Darrow, to be known as "The Mystery Of Life."

M.-G.-M. has signed Baclanova as Menjou's opposite in "The Great Lover."

Karl Freund, who has been writing foreign version dialogue for Universal, in addition to photographing "Dracula," has been lent to Paramount to turn on the next Chevalier picture.

SPEAKING PERSONALLY

Wilfred Hayes, who has been appointed manager of the Riviera Cinema de Luxe, Cheetham Hill, Manchester, a new theatre fully equipped for the presentation of cinema variety programmes and due to open on May 14th, has had a wide experience in the cinema and variety world. His previous appointments include the manager-ship of the Regent Picture House, Fallowfield; of La Scala, All Saints, Manchester; for six years manager at Winter Gardens, Morecambe.



Wilfred Hayes

Leonard Broadbent, of Lytham, who died last week following a heart attack, for 40 years was on the Board of the Isle of Man Palace and Derby Castle, Ltd., which concern owns amusement buildings in Douglas. He retired from this position only two years ago.

L. C. King, who has been manager of the Commodore Picture House, Liverpool, since its opening about four months ago, has succeeded L. Maddocks at the Aintree Palace, Liverpool. Before going to the Commodore he was for eighteen months manager of the Picture Playhouse, Miles Platting, Manchester.

Fred J. Beardsworth, circuit supervisor for Regent Enterprises, Ltd., Liverpool, has succeeded L. C. King as manager of the Commodore Picture House, Liverpool, which is the newest theatre in the circuit.

Thomas Dando has been appointed organist at the Capitol Cinema, Didsbury, Manchester, which is due to open on May 21st. A Christie organ is installed. The orchestra conductor will be Yorke Sheffield.

J. R. Wheatley, proprietor of the Palace Theatre, Tow Law, Co. Durham, has been elected a member of the Tow Law Urban District Council. Councillor Wheatley, who is a Moderate, obtained his seat by a large majority.

W. A. Green, Gaumont's Newcastle branch manager, last week was presented with a son. Both Mrs. Green and the new son are making good progress.

Chris Bowmer, manager of the Seedley Cinema, Manchester, was a victim of the long arm of coincidence while at a football match recently. Discovering that the number on his programme entitled him to a prize, he made application for the prize, which proved to be—two seats at his opposition house!

F. A. Smedley, who has been on the operating staff of the Picture House, Walsall, has taken up a similar position at The Regent, Hanley.

W. Stone has joined the operating staff of the Picture House, Walsall, in succession to F. A. Smedley.

J. W. Bone has been appointed second operator at the Opera House, Kidderminster. He was previously at the Garden Cinema, Bewdley, and the Palace, Bridgnorth.

Fredk. J. Allen, popular publicity chief at the First National-Pathé headquarters, has, we regret to learn, been confined to his room with gastric influenza. He is making good progress and expects to return to business within a few days.

Harold Wilson, who was manager of Good Bros.' cinemas at Walthamstow for 19 years, and who for two years previously managed that company's rink, has relinquished his position owing to change of proprietorship. Such a long term with one company is of itself a testimonial, and it is likely, therefore, that he will speedily rehabilitate himself either in cinema management or circuit supervision. Anyone wishing to get into touch with Mr. Wilson can do so through THE BIOSCOPE.

Miss L. E. Wilson, a member of the staff of the Majestic, Bearwood, was married to W. E. Cannings, of the staff of the Windsor, Bearwood, last week. G. Hunt, F.R.C.O., organist of the Windsor Theatre, officiated at the organ during the service. The happy couple were presented with a case of cutlery from the staff of the Windsor Theatre, and the staff of the Majestic presented the bride with a handsome bedspread.



May Robson, the 73-year-old actress, whose performance in Universal's new picture "Mother's Millions," is a thing of rare beauty and makes the film a sensational booking

Nathan Burkan, who, besides being a director of United Artists, is private solicitor to Chaplin, Lewis Milestone and several other prominent Hollywood artists, has, according to a cable received at United Artists' London headquarters, become the proud father of a fine son. Congratulations from this side.

L. Y. Barnby, traffic supervisor with Western Electric since early 1929, died suddenly early on Sunday morning. Mr. Barnby, who was 52 years of age, was out with Western Electric executives at Maidenhead on Saturday, when he was apparently in good health. He retired as usual on Saturday night, but was discovered to be dead on Sunday morning. Much sympathy will be felt for his relations and his colleagues of Western Electric.

R. J. Vivian Parsons has been promoted from West of England representative for P.D.C. to management of the South Wales and West of England branch. He succeeds E. Hancock, who has been transferred from the company's Cardiff headquarters to the P.D.C. Birmingham branch. Mr. Vivian Parsons will receive the congratulations of a host of friends who will doubtless double the support they have hitherto given him.

W. J. Millard, for the past five years manager of the Regent, Mumbles, near Swansea, was last week the recipient of public presentations from friends, patrons and fellow-members of the local Conservative clubs on leaving to take up a new position in London.

R. A. Gray has been appointed Midlands sales representative for R.C.A. No stranger to the Midlands, he received his technical training at Birmingham University. He was previously on the company's sales staff in the London area.

Sim White, general manager of Atlas Pictures, Leeds, is still laid up, but with the more genial weather being experienced up North his many friends hope he will soon recover and be out and about again.

Kenneth Mann, outside representative for F.B.O. in Leeds, is taking over the Sheffield territory in succession to Len Glasspoole, who has been promoted to the management of the Birmingham branch.

Miss Tomlinson, for eleven years booking clerk at the Leeds office of Butcher's Film Service, was presented by the staff with a handsome mahogany timepiece on the occasion of her marriage. Eleven years is a long time to hold a position in the film trade, and Miss Tomlinson had made many friends on the territory in that time.

Jack Foster, of Radio Pictures in Leeds, was presented with a son and heir by his wife last week. Mr. Foster has a wide circle of friends both in the North of England and in London who will wish to congratulate him on the great event.

Harold Cross, chief operator of the Forum, Birmingham, has been appointed to a similar position at the new Forum, Liverpool. Mr. Cross has had a wide experience in cinema projection, being chief operator at the Edgbaston Cinema, Birmingham, before taking charge at the Forum, while he has held further appointments in London and the Provinces.

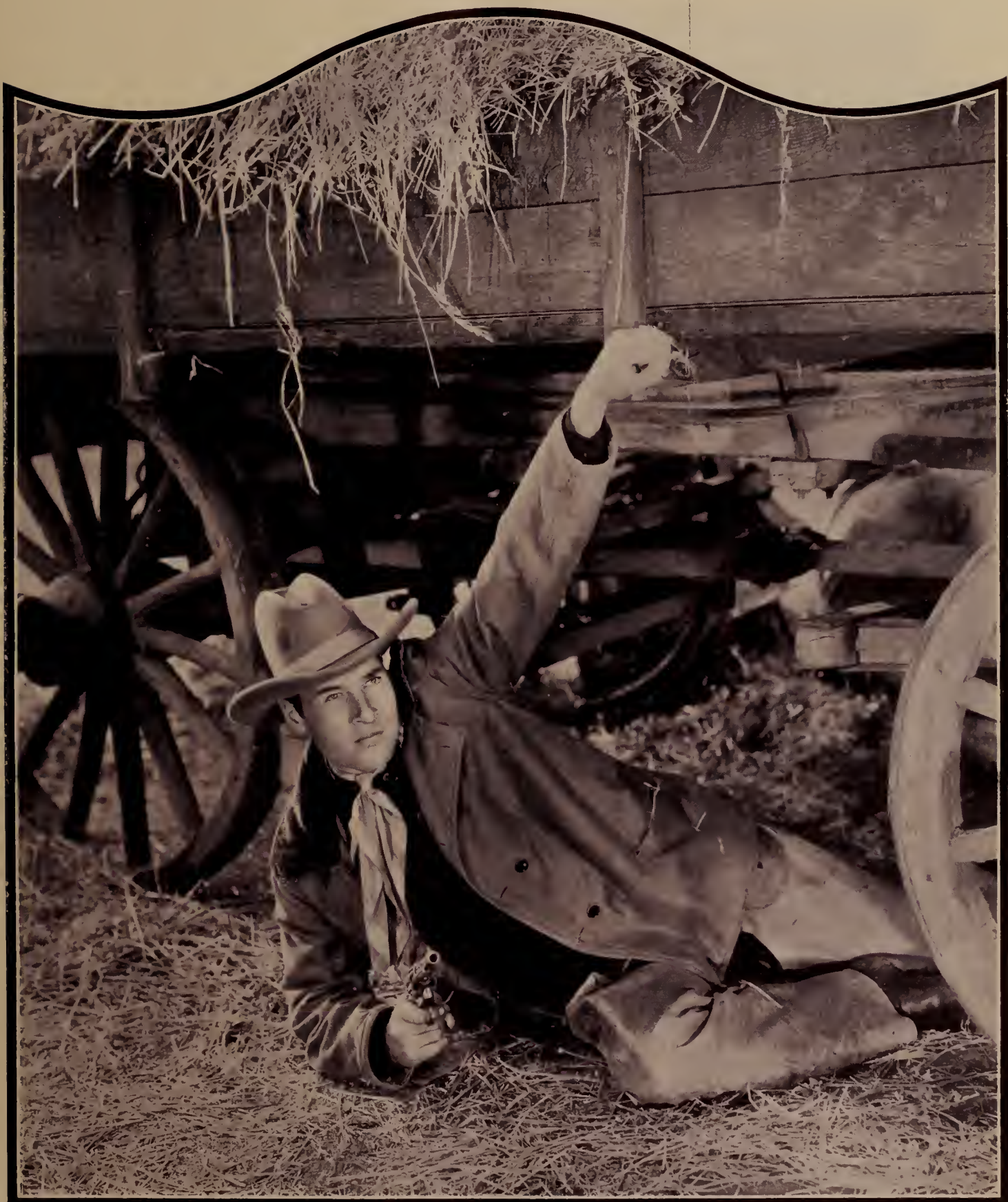
K. D. Wheeler has been appointed chief projectionist at the Opera House, Kidderminster. He was previously on the operating staff of the Lyric, Birmingham, and has held positions at the Victoria, Small Heath, the Waldorf, Sparkbrook, the Bordesley Palace and the Edgbaston Cinema, Birmingham.

MAY 6, 1931

THE BIOSCOPE

A

Paramount's "Gun Smoke"



RICHARD ARLEN with MARY BRIAN

For presentation at the Carlton Theatre on Tuesday next, May 12th, at 11 a.m., is "Gun Smoke," in which Richard Arlen plays the lead with Mary Brian, Eugene Pallette, William Boyd and Louise Fazenda

"Young Sinners"



DOROTHY JORDAN, Thomas Meighan, Cecilia Loftus and Hardie Albright are in the cast of this Fox picture, which will be the subject of one of their early trade shows. Information received classes it as a "big offering."

MAY 6, 1931

THE BIOSCOPE

C

For Empire Presentation



FURTHER shots from "The Outsider," the Eric Hakim British production, directed by Harry Lachman, which is being distributed by M. G.-M. It is to be given a pre-release run at the Empire, Leicester Square, after "Inspiration."

"Women of All Nations"

—BUT THE SAME FLAGG
AND QUIRT !



*I*N the near future Fox will present in London their new Flagg and Quirt film, "Women of All Nations," in which Victor McLaglen and Edmund Lowe, the incorrigible "lady-killers," enjoy the support of El Brendel in their task of "supporting" their many love interests. The ladies in question include Greta Nissen and Fifi D'Orsay. So who should blame Brendel for going to the aid of Flagg and Quirt?

Edgar Wallace's Ideal Thriller

"THE RINGER"



THE Gainsborough-British Lion production of Edgar Wallace's thriller, "The Ringer," is pre-released at the New Gallery this week by Ideal Films. Our pictures show, top—Gordon Harker and Carol Goodner (as Cora Ann Milton, the master criminal's love), and below—John Longden and Franklin Dyall, who play leading parts.

M-G-M "Stepping Out"



SCENES from the Metro-Goldwyn-Mayer picture "Stepping Out," in which Reginald Denny, Charlotte Greenwood, Cliff Edwards and Leila Hyams are leading players. This film was presented at the Prince Edward Theatre yesterday, and is reviewed in this issue.

Gaumont's "Down River"



ON Friday evening at the Astoria, Charing Cross Road Gaumont will screen their Thames-side adventure film "Down River," which Peter Godfrey directed, with Harold Huth, Charles Laughton and Jane Baxter as stars.

FATE



" KISMET "

*OTIS SKINNER and Loretta Young
in the First National and Vitaphone
picture, "Kismet," which First National
Pathe are pre-releasing at Tussaud's
Cinema on May 11th*

London Trade Show Diary

THURSDAY

"The Millionaire" Warner
Prince Edward, 3

George Arliss' latest starring picture for Warner Brothers and Vitaphone, "The Millionaire," is to be trade shown to-morrow (Thursday), at the Prince Edward, at 3 p.m. The story is in lighter vein than the previous productions in which George Arliss has appeared for Warners, but is a very human and engaging one. A millionaire motor car manufacturer suffers a breakdown, is ordered by the doctor to retire and goes to California. At the end of six months he is bored, so, under an assumed name, he buys a half-share in a small garage, and secretly goes there day after day to work. The garage is turned into a going concern and disposed of at a big profit; Barbara, his daughter, has a romance, slyly encouraged by her father, with his young partner, and the millionaire himself takes on a new lease of life.

Included in the cast are Florence Arliss, David Manners, Evalyn Knapp, James Cagney, Bramwell Fletcher, Noah Beery, Ivan Simpson, J. C. Nugent, Sam Hardy, J. Farrell MacDonald, Charles Gradewin, Charles E. Evans and Tully Marshall.

The feature is preceded by a Vitaphone Short, No. 3826.

Five Shorts P.D.C.
Own Theatre, 3

Five shorts will be screened by P.D.C. in their own theatre at 3 p.m. to-morrow (Thursday).

FRIDAY

"The Officers' Mess" Paramount
Carlton, 11

On Friday, May 8th, at the Carlton, at 11 a.m., Paramount will present "The Officers' Mess," a British production directed by Manning Haynes. The roles of two young naval officers on leave are played by Richard Cooper and Harold French, with Elsa Lanchester as Cora Melville, an actress who comes into the young men's lives just when they have their hands fully occupied with other perplexities. Others in the cast are George Bellamy, as a zealous Scotland Yard man, Annie Esmond, Max Avieson, Margery Binner, Gordon Begg, Mary Newland.

"Tons of Trouble," "Anything But Ham" and "The Ace of Spades" will also be shown.

Ten Vitaphone Shorts Warner
Own Theatre, 11 and 3

On Friday, May 8th, at 11 a.m. and 3 p.m., at their private theatre, Warner Brothers are trade showing 10 Vitaphone Shorts, including: "Ted Doner," "Broadway's Favourite Dancing Man"; "Frank Hunter and Company, in a comedy in three scenes entitled "Moving Day"; "Desert Thrills"; "Dining Out," a comedy playlet in four scenes; "Tom Thumbs Down," an amusing satire on the craze for golf; "Lodge Night," a comedy playlet in four scenes; "Frank Orth in 'The Salesman'"; "The Jay Walker"; "Good Times," with Madge Evans; and Vivienne Osborn in "Masquerade," a gripping musical drama of New Orleans' underworld.



Elsa Lanchester, Richard Cooper and Harold French in the Harry Rowson British production "The Officers' Mess," which Paramount are presenting at the Carlton Theatre on Friday morning at 11

Six Shorts P.D.C.
Own Theatre, 3

A further six shorts will be shown by P.D.C. in their own theatre at 3 p.m. on Friday next, May 8th.

"Down River" Gaumont
Astoria, 8

"Down River," a melodrama based on a novel by Scamark, will be screened at the Astoria by Gaumont at 8 p.m. on Friday, May 8th. Directed by Peter Godfrey, the film features Charles Laughton, Jane Baxter and Harold Huth.

"Sous les Toits de Paris" Wardour
Rialto, 11

A new version of the now famous French film, "Sous les Toits de Paris," is to be presented by Wardour at the Rialto at 11 a.m. on Friday, May 8th.

TUESDAY

"Gun Smoke" Paramount
Carlton, 11

"Gun Smoke" is a modern Western. Actually, it is the most up to the minute Western picture that has yet been shown on the talking screen. The time of the story is to-day. "Gun Smoke" deals with the mustang hunters of Idaho, who round up hundreds of wild horses each year and sell them for handsome sums. Richard Arlen is the hero and is supported by Mary Brian, William Boyd, Eugene Pallette and Louise Fazenda, the ranch cook and general help.

"Stateroom 19," "The Happiness Remedy" and "Two's Company" will also be shown.

Eleven Vitaphone Shorts Warner
Own Theatre, 11 and 3

On Tuesday, May 12th, at 11 a.m. and 3 p.m., at their private theatre, Warner Brothers are trade showing 11 Vitaphone Shorts, including: "Excuse the Pardon," a compelling drama; "Barefoot Days," a novel comedy; "De Wolf Hopper in 'For Two Cents'"; "Home Made," a comedy; "Squaring the Triangle," an ingenious farce; Douglas Stanbury in "Alpine Echoes"; "Purely an Accident"; Frank Orth, the famous "dead-pan" comedian; Hugh Cameron, musical comedy player; Giovanni Martinelli, the famous opera star; "The Pest of Honour," a comedy in three scenes.

"Let's Love and Laugh" Wardour
Prince Edward, 8.15

Jean Gerrard, Muriel Angelus, George Gee and Rita Page are the featured players of "Let's Love and Laugh," which Wardour will present at the Prince Edward on Tuesday next, May 12th. Richard Eichberg directed.

WEDNESDAY

"Six Cylinder Love" Fox
New Gallery, 11

Fox will show at the New Gallery, at 11 a.m., on Wednesday, May 13th, "Six Cylinder Love," with Edward Everett Horton, Una Merkel and Sydney Fox.

"The Blue Monkey" Butcher
Own Theatre, 2.30 and 4.30

A silent production, "The Blue Monkey," with Rene Navarre and Evelyn Holt, will be screened by Butchers in their own theatre at 2.30 and 4.30 p.m., on Wednesday, May 13th.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE to allow not less than seven full days from date of the next issue.

WEDNESDAY, MAY 13

The Blue Monkey (Silent) (Butchers), Own Theatre.
Six Cylinder Love (Fox), New Gallery.

THURSDAY, MAY 14

The Challenge (F.N.P.), Prince Edward.

FRIDAY, MAY 15

The Lady of the Lake (Select), Rialto.

TUESDAY, MAY 19

Captivation (Ideal), Cambridge Theatre.

WEDNESDAY, MAY 20

Svengali and Vitaphone Shorts: No. 1,189 Believe It or Not (No. 9) and No. 4,694 Bosko's Holiday. (Warner), Phoenix.



How Hollywood takes an intimate shot. Richard Dix, Marion Shilling and Jackie Cooper for this scene in Radio's "Big Brother" are surrounded by a whole battery of cameras, getting every conceivable angle on the set

British Films and Trade Propaganda

Still "Under Consideration"

In the House of Commons yesterday (Tuesday) Mr. Mander asked the Secretary to the Overseas Trade Department if he would state what recommendations had been made by the Advisory Committee concerning the propaganda value of films and what action it was proposed to take.

Mr. Gillett said: "The question was considered by a small informal departmental committee, who fully recognised the importance of the film in the form of trade propaganda, but as the Empire Marketing

Board and the Travel Association were experimenting in this line I thought it unnecessary for the time being for the Department of Overseas Trade to move in the matter."

Mr. Mander: "Can he say what steps are being taken for the promotion of British films generally in this connection?"

Mr. Gillett: "The matter is being considered by these two organisations, but I will communicate more fully with the hon. member on the whole question."

Radio's Rise

54 Trade Shows in 8 Months

It is just three-quarters of a year since Radio Pictures, Ltd., came into existence. Out of one small set of offices there emerged almost overnight a complete renting organisation, and within six weeks of its start Sol G. Newman had his headquarters and a full complement of provincial branch offices fully staffed and booking Radio product. As Radio Pictures has now emerged from its preliminary stage into that of the full swing of general release (its first such release having been at the end of last month), it is interesting to recall the amazing amount of ground which has been covered in so short a time.

Less than a month after the company's inception, with a skeleton staff and with scattered temporary offices, Radio began the trade showing of its product. First "Dixiana" was shown, followed the next day by "Escape." "She's My Weakness" was shown the following day, and thus within three days Radio Pictures was in concrete existence booking its product, while a few weeks later the company had West End pre-releases on all three pictures.

The company's first Wheeler and Woolsey feature, "Half Shot at Sunrise," came next, followed by "Danger Lights." Three weeks later "Check and Double Check" and "The Silver Horde" were trade shown, followed shortly after by the second Basil Dean production, "Birds of Prey." This brought the Radio activities to the end of the year, and put the company in the position

of having built its organisation, trade shown eight features and having West End pre-releases on all of these in the amazingly short space of four months.

Nor has 1931 shown any decreased activity, for in the second four months of its existence Radio has shown twelve features. In order of trade shows the product offered this year has consisted of "Hook, Line and Sink," "The Losing Game," "Present Arms" and "The Queen's Husband" in January; "Cimarron," shown early in March, followed swiftly by "Beau Ideal," "Kept Husbands" and "The Lady Refuses," all shown in this same month.

April saw a further four in "Millie," "Bachelor Apartment," "Behind Office Doors" and "Laugh and Get Rich," and the near future holds a further intriguing group of product, including "Cracked Nuts," the third Wheeler and Woolsey feature, and "Young Donovan's Kid," a Richard Dix super. In addition to these twenty features Radio has screened no fewer than thirty-four shorts, which have included Humanette novelties, Toby Cartoons, Broadway Headliners, Mickey McGuire series, Dane-Arthur comedies and the Louise Fazenda's.

The rapid building up of such a vast concern within such a phenomenally short time is a striking tribute to the striking enterprise and ability of its chief, Sol G. Newman.

S. W. Smith Returning

After Will Hays' Gangster Bombshell

S. W. Smith, managing director of British Lion, who has been on an important business trip to New York and Canada, was due to sail on the "Aquitania" yesterday (Tuesday) on his return journey.

On his return he will have an interesting announcement to make in connection with the American tie-up for the joint Gainsborough-British Lion production of the Edgar Wallace thriller, "On the Spot," which, after careful planning, has been thrown suddenly into jeopardy by the Will Hays bombshell.

Until last week there was no reason to anticipate that Will Hays was so soon to throw a monkey wrench in the works. Intricate negotiations have taken place between Gainsborough-British Lion and United Artists with a view to the joint production of Edgar Wallace's play, "On the Spot," which D. W. Griffith was to direct, United Artists were to distribute in U.S.A., and Ideal in this country. Will Hays suddenly decreed that no more gangster films were to be presented in America, and there for the moment the matter rests.

Have You Sent Yours?

Tom Ormiston Presentation

An appeal which will meet with instant response throughout the whole of the Exhibitors' Association has been issued by the General Secretary of the C.E.A. It is presented over the names of the President and Vice-President of the C.E.A. and delegates to the General Council, and asks for contributions to a Presentation Fund to arrange suitable recognition to Thomas Ormiston on the occasion of his Silver Wedding. Mr. Ormiston's services for the C.E.A. need no elaboration here—every member of the C.E.A. will appreciate him at his real worth and will respond accordingly.

"Contributions of any amount will be acceptable," states the General Secretary in his circular, "as the object is to include as many exhibitors as possible in the presentation. But for those who like a suggestion as to the amount, your General Council supplies as a guide: £1 for an 'A' hall, 10s. for a 'B' hall and 5s. for a 'C' hall." Contributions and a slip bearing the signature of the donor, which is to be pasted in the presentation album, should be sent to the General Secretary, Broadmead House, 21, Panton Street, S.W.1.

Recorder-Licensees Meeting

R.C.A. Photophone, Ltd., have invited about thirty of their recorder-licensees to a special meeting, to be held in the private theatre in Film House, on Wednesday evening next. Mr. Underhill, recording manager for R.C.A., will take the chair and, although the meeting will be purely an informal one, interesting discussions should result relative to recent advances made in R.C.A. recording equipment.

The latest apparatus will be on view, including the new "Ribbon" Microphone and the R.4 Recorder.

Paramount's Silent Recording In Chatterton Film

Paramount's "The Right to Love," which opened a season at the Carlton Theatre this week, was last Thursday the subject of a special private viewing held in the Western Electric Company's theatre at Bush House.

The special screening was given for the benefit of a number of leaders of industry and others distinguished in the field of politics, education and commerce, as a demonstration of the great technical advance in the art of talking motion pictures represented by the new Western Electric Noiseless Recording Process.

"The Right to Love" is the first film made in which Paramount or any other producer has employed the new process and is of particular scientific interest.



One of the many deliciously silly scenes in Gaumont's screaming comedy "No Lady," of which Lupino Lane is both star and director

"Enjoying Myself," Says Maude In "These Charming People"

Now in his seventieth year, Cyril Maude is making his second screen appearance, in the Paramount British production "These Charming People," in which he has the role of a lovable old rogue, always borrowing from friends and relatives.

"The character is so different from 'Grumpy,'" said Mr. Maude, "that it is impossible to compare them in any way except that both are remarkably interesting and 'well-rounded.' Colonel Crawford in 'These Charming People' is a role full of humour and subtleties of easy-going life-about-town. I am enjoying my work in this picture immensely. There are many little subtleties of characterisation in 'These Charming People' which I do not believe it would have been possible to obtain without speech."

Mr. Maude does not hold the die-hard views one is accustomed to hearing from stage veterans. He considers that the stage and the screen, now that they are becoming more alike in their realism, will help one another to develop on the finest lines. He thinks the entertainment world is big enough to hold both of them.

Sari Maritza for Ufa

News by wire from Berlin states that Sari Maritza, the British film star, has been signed by Ufa, within two hours of her arrival in Germany, to play the leading feminine role in Erich Pommer's current production, "Bombs on Monte Carlo."

Pommer, who has become internationally famous for such films as "The Last Laugh," "Hungarian Rhapsody" and "Homecoming," had over a hundred girls interviewed in this country in the endeavour to find a leading lady who looked cosmopolitan and yet spoke perfect English. Miss Maritza was invited to go over for a test and immediately afterwards her contract was fixed with her manager, Miss Vivian Gaye.

"Bombs on Monte Carlo" will be the first German-French-English trilingual film to be made in Germany. Miss Maritza plays in the English version and her prototype in the German version is Anna Stein.

Paramount Effort for Charity Midnight Show to Royalty

H.R.H. Prince George will attend a special midnight matinee to be held to-morrow (Thursday) at the Plaza, when the first public showing will take place of the Paramount production "The Royal Family of Broadway," in which Ina Claire and Fredric March have the leading roles.

The performance is in aid of St. Luke's Day Nursery and the attractions will include a number of West End artistes, including Jack Buchanan, Elsie Randolph, Percy Mackey's Band (under the direction of Harry Peritt), Douglas Byng, with Edward Cooper at the piano, and C. Drewett Smart at the Plaza organ, who have generously promised to appear.

The performance will be followed by a party on the stage and dancing to music from

the famous Clabon-West Dance Band under the personal direction of P. S. Clabon-Glover. Refreshments will be dispensed from a Mystery Bar, the exact nature of which will not be disclosed until the conclusion of the performance. Prizes will be given to the holders of cloak-room tickets bearing lucky numbers.

There are still a few tickets left, which members of the film trade are eligible to purchase. These are obtainable from the Plaza Theatre box-office, Miss Mary Pitcairn, 96, Shoe Lane, E.C.4 (City 2521), and the usual agents and members of the organising committee.

Tickets for the Royal Circle and stalls include an invitation to the party, Mystery Bar and dancing after the performance.

Big Fox Trade Show Push

Having lined up their new big pictures for the autumn releases, Fox now announce a trade show programme to commence in the first week in June. Among the first pictures to be shown will be the Flagg and Quirt super "Women of All Nations," with Victor McLaglen, Edmund Lowe, Greta Nissen, El Brendel and Fifi Dorsay. Winfield Sheehan, Fox's vice-president, states that this film is a great picture, even surpassing "The Cock-Eyed World."

This will be followed by "Daddy Long Legs," the screen version of Jean Webster's famous play, in which Janet Gaynor plays the lead with Warner Baxter opposite. Alfred Santell, who is directing the picture, set out to make it the high-light of his successful directorial career.

Then there is "Young Sinners," the medium that brings back to the screen that great actor Thomas Meighan. The production has an all-star cast headed by Hardie Allbright and Dorothy Jordan.

"The Spy," recently trade shown, brings to the screen for the first time a romance of Soviet Russia. Kay Johnson, Neil Hamilton and John Halliday have the leads. "Quick Millions," shown to the trade last week, is a strong picture depicting gangster life in a

large city, brilliantly acted by a cast which includes Spencer Tracy, Sally Eilers and Marguerite Churchill.

"Always Good-bye" is Elissa Landi's second picture for Fox, who assure us that the picture gives Miss Landi the opportunity she needed from a dramatic standpoint. The picture is under the joint direction of Kenneth MacKenna and William Cameron Menzies. "The Minute Man" is Spencer Tracy's next starring picture. Tracy, whose flair for comedy work was seen in "Up The River," reveals himself in this picture as a great comedian. Thornton Freeland, who produced "Whoopee," directed the picture.

A picture which is awaited with great anticipation is George Gershwin's "Symphony in Rivets," which is expected to cause a big sensation. The composer has written a tuneful score for this picture, including a symphony which is described as 'better than his famous "Rhapsody in Blue."'

"Number Please" is a British four-reel comedy-drama directed by George King, dealing with the life of a young man about town and his philanderings with a switch-board operator. The cast includes Mabel Poulton in her first "talkie," Warwick Ward and Richard Bird.

Franco-German Collaboration Expected

Charles Delac in Berlin

(By Our German Correspondent, Fritz Mann)

Charles Delac, president of the *Chambre Syndical de la Cinématographie Française*, has been staying in Berlin, to treat with Berlin film industrialists concerning future Franco and German collaboration. Very interesting agreements, which should be of the greatest importance to the future European film situation, are said to have been drawn up. Closer details are, unfortunately, not available. It is to be noted that Delac was received by German Home Secretary Dr. Wirth. The German Press attaches the greatest importance to Delac's visit.

Negotiations are in progress in Vienna, the aim of which is to fix new film import regulations. The present system, which provides for an import duty for foreign pictures, is no longer considered satisfactory, as the revenue accruing, which was sufficient to support the comparatively cheap production of silent pictures, is, in this era of "talkie" production, insufficient to support inland production. Exhibitors themselves demand the abolition of the whole Quota, as the consequences only hamper the market

and prevent the import of foreign pictures. Official circles are discussing whether the duties should be raised, though the moderates propose that the number of import licences (granted to one Austrian picture) should be raised to 25.

Klangfilm-Tobis has brought a general suit against 25 German cinemas for breach of patent rights. The hearing, which will take place in Berlin, is of fundamental importance, for the situation of "talkie" patents.

It is rumoured in Berlin that a convention of rights between Russia and Germany (and later consequently with other European countries) is expected. Such an agreement would at last create a situation which would allow collaboration with Russia. Russia would then acknowledge the rights of patents and pay the usual dues for film licences, and present piracy would come to an end. Russian and German authorities are already treating the affair as of international importance.

Thomas Burke for "Pathetone"

A Year of Successes

Freddy Watts, editor of the *Pathetone Weekly* and other popular First National *Pathé* interest shorts, has made yet another capture for this sound topical.

Thomas Burke, the celebrated tenor, who is probably Britain's highest paid singer, has been sound filmed on the occasion of his recent visit to the men of Roehampton Hospital, and the great operatic singer is heard singing the exceptionally popular "My Dreams" and "For You Alone." Interest is added by the fact that this is the first occasion on which Mr. Thomas Burke has consented to allow his voice to be recorded for motion picture purposes.

Copies for Posterity

Coinciding with the annual dinner of the Faculty of Arts, at which Universal Pictures will receive their gold medal for "All Quiet on the Western Front," 13 leading cities in Great Britain will receive copies of the film to be retained for the benefit of posterity.

The cities are Manchester, Leeds, Edinburgh, Dublin, Belfast, Cardiff, Bradford, Leicester, Bristol, Derby, Nottingham, Liverpool, and Newcastle.

With the exception of Leeds, the presentations will take place on Friday next, May 8th. The Leeds presentation will take place on Thursday next.

Chaplin Two-Reelers in Sound

Cavendish Pictures, Ltd., announce that, owing to the enormous demand for their Charlie Chaplin films, they have decided to synchronise, sound on film, four of the famous comedian's two-reel comedies. Trade show arrangements will shortly be announced.

Paramount's Budget Special

Paramount Sound News have secured another exclusive interview, this time with the Rt. Hon. Neville Chamberlain, in which the former Chancellor of the Exchequer discussed the Budget introduced by Mr. Snowden.

Mr. Chamberlain's talk for Paramount News was substantially his House of Commons speech delivered during the Budget debate. Actually the ex-Chancellor was met at the House immediately he had delivered his address to the Commons, and he recorded a resumé of his comments exclusive for the Paramount News.

B.I.P. Trade Shows Fixed

A trade show season of the four British International productions—"Let's Love and Laugh," "Glamour," "My Wife's Family" and "Keepers of Youth"—will commence at the Prince Edward Theatre on Tuesday next, May 12th, at 8.15 p.m., when Wardour Films will present "Let's Love and Laugh." Each subsequent week a viewing of another of the four will take place.

F.N.-P's "Challenge"

To Prince Edward, May 14

First National's new production, "The Challenge," is to be trade shown at the Prince Edward Theatre on May 14th, at 3. It is to be presented entirely in Technicolor, and the picturesque mountain settings are not least among its various attractions.

Lila Lee, who was recently seen in "The Gorilla," takes the leading feminine portrayal, with Sidney Blackmer, while Fred Kohler, prominently cast in "Adios," with Richard Barthelmess, is also featured.

Raymond Hatton, Kenneth Thompson, Olive Tell, Tom Dugan, Blanche Frederici and J. Farrel MacDonald are also in the cast.

For Music Lovers

Queen's Hall Concert Club

In connection with the Courtauld-Sargent Queen's Hall Concerts, the third season of which will open in October, a Concert Club has been formed by Mrs. E. Courtauld, 20, Portman Square, W.1. The object of the club is to stimulate interest in music and to obtain a wide and stable audience, drawn from lovers of music for whom usual prices have been too high to permit their regular attendance. At present membership consists of 3,200, and embraces people employed in banks, Government offices, hospitals, large stores, schools, etc. Those engaged in these and similar vocations are eligible for membership, and are enabled thus to subscribe for special blocks of seats at considerably below the usual Queen's Hall prices.

Western Electric Photographs Voices

Those who attended the recent Architectural and Allied Arts Exposition at the Grand Central Palace, in New York, were given the opportunity of having photographic records made of their voices, by means of a rapid record oscillograph which is used to record photographically sounds of even the most complex nature. The display was part of the demonstration given by the Acoustic Consulting Service of Western Electric.

The rapid record oscillograph is a product of the Western Electric Company, and was developed by the Bell Telephone Laboratories. The first use made of the oscillograph was during the war, in order to locate the positions of hidden enemy artillery.

Fox Salesmen Coming Home

R. Sutton Dawes, Jack Craine and Jack Smart, Fox British salesmen, are due to sail for England in the "Leviathan" on May 9th. Sutton Dawes is paying a flying visit to Buffalo and Toronto, while Craine and Smart are visiting Washington and Philadelphia.

Jeff McCarthy, famous American showman, is also sailing for Europe in the "Leviathan," and will probably be in London for a few days prior to going on to Vichy.



From Lewis Milestone's sensational new film, "The Front Page," which Howard Hughes presents through United Artists. Here are Menjou as the Press chief and Pat O'Brien, the juvenile lead

Sound and Dialogue Subjects

"The Front Page"

(Western Electric on Film.)

Offered by: *United Artists.* Directed by: *Lewis Milestone.* Length: *9,220 feet.* Release Date: *Not fixed.* Certificate: *A.* Type: *Melodrama.* Cast: *Adolphe Menjou, Pat O'Brien, Edward Everett Horton, Walter Catlett, Mae Clarke, Matt Moore.*

IN BRIEF: Adaptation of stage play. Grips the interest by sheer brilliance of dialogue, vivid action and outstanding portrayals. Powerful indictment of American newspaper methods, of reporters' callousness, and of political graft in story of murderer's wait in condemned cell, his escape and ultimate reprieve. Moments of appealing sentiment. Occasional vulgarities of a particularly coarse type.

Suitability: Though teeming with subtleties at times beyond the grasp of the average public, it offers an unusual booking for the discerning showman.

Selling Angles: Cast, acting, gripping interest, emotional appeal.

Plot: A group of newspaper reporters occupying the press room adjacent to the criminal court are brutally contemplating the execution on the morrow of a white man accused of shooting a black policeman. The negro vote is an essential factor with the sheriff and mayor, and these two worthies are determined on the execution to obtain it. The accused's only friend is a street walker who, without making much impression, takes the opportunity to upbraid the pressmen with scathing comment. Hildy Johnson, first reporter of the "Morning Post," falls in love and determines to give up his job and leave for New York. He enters the press room and in well chosen language tells his boss over the 'phone of his intentions. The sudden escape of the prisoner, however, and he is galvanised into action, and a few minutes later sees him parting with part of the money entrusted to him by his fiancé, to obtain a scoop. Chance brings the prisoner to the press room when Hildy is the only occupant, and to get a front page story he hides him in a roll-top desk and obtains the co-operation of his unscrupulous editor. Rather than reveal his whereabouts, the tragic street walker, who has helped to hide him, throws herself from the window, but the other pressmen are not to be denied, and the unfortunate man is captured. Johnson and his editor are arrested for aiding him, but at the last minute the vote mongers are proved to have purposely held back the man's reprieve and both are released. Hildy leaves with his wife-to-be for New York with the editor's blessing and present, little dreaming that the latter is the man's watch, for the theft of which he is to be arrested at the first stop.

Comment: This is a grim but compelling story, and though not everybody's meat, it would be useless to deny that the tenseness of the situations, the vivid atmosphere and moments of extreme pathos furnish anything other than absorbing entertainment. The film opens in sensational

manner with a mock execution and ends with the cleverest of touches, while in between one is constantly aware of some new sensation. Every character is a study in itself, and in following their feverish activity the viewer, oblivious of all else, is treated to perhaps the most sensational "talkie" yet. It is a remarkable blend of tragedy, brutal commercialism and romance, with each vying with the other for the ascendancy. Comedy also has its share in the caustic remarks of the men to whom a scoop means everything, though their back-chat is at times so nauseating in its crude suggestiveness as to leave one amazed at the censor who permits such things to pass. In attempting to lay bare a state of corruptness in both newspaper and political life, which may or may not exist on the other side, Milestone may have been prone to exaggeration, though there is no denying the sincerity with which he has handled the material and men at his command. Few will be able to resist the poignant appeal of the terrorised, hunted man, nor his beautifully tragic farewell with the unhappy woman with whom he has committed no greater wrong than to accept her temporary hospitality. Considerable comedy comes from various reporter, who reveal a lighter side in spite of the demands of their profession.

Acting: Adolphe Menjou does some effective work as the managing editor who stoops to the meanest of tricks to retain the services of Hildy Johnson, a part which brings a promising newcomer to the screen in Pat O'Brien. Edward Everett Horton is thoroughly amusing as a nervous hypochondriac and Matt Moore gives an illuminating illustration of how to overcome work with the least possible effort. The part of the street walker is appealingly played by Mae Clarke. All, in fact, are excellent.

Production: Such is the brilliance of the direction and the fidelity of atmosphere, that one totally disregards the fact that practically the whole of the action takes place in the press room. This is appropriately mounted, depicting a typical apartment for newspaper men, shorn of any semblance of furniture save business essentials. Shots are provided of the cell and the mayor's home.

Sound: Though the rapidity of the spoken word is such that some may at times be missed, this is no fault of the recording. The effects, too, are good.

"Stepping Out"

(Western Electric on Film.)

Offered by: *M.-G.-M.* Directed by: *Chas. F. Reisner.* Length: *6,596 feet.* Release Date: *Not fixed.* Certificate: *A.* Type: *Marital Comedy.* Cast: *Charlotte Greenwood, Leila Hyams, Reginald Denny, Lilian Bond, Cliff Edwards, Merna Kennedy.*

IN BRIEF: The story of a pair of philandering husbands and what happens when their wives pay them back in their own coin. Excellent portrayal by whole of talented cast.

Suitability: Good light entertainment for the majority of halls,

Selling Angles: Story, comedy situations.

Plot: Tom and Tubby, who interest themselves financially in film

production, fall victims to a couple of gold diggers and are promptly found out by their wives. Prior to this, to cover themselves in the event of the production being a dud, they make everything over to their wives, and this also the two discover. The two women take full advantage of it and proceed to spend it at a holiday resort within easy distance. They meet a couple of likeable men, but the husbands are soon hot on their track. Eventually the lawyer who negotiated the transfer to the wives gets them out of a sticky mess and everything ends happily.

Comment: The absurd antics with the two girls in which the two weak fools indulge can hardly be rated as first rate comedy stuff, and consequently the opening is somewhat slow. There is, however, no denying the humour of their sheepish excuses to a couple of rather indulgent wives who apparently rather welcome an opportunity to get away from them. Interest quickens when the wives have their turn, and though it develops in the end to sheer knockabout, they frankly put up a better show than the men. The transfer of the goods and chattels, plus the bank roll, gives them a scope of which they take full advantage, and the manner in which their boy friends dodge the husbands by disguising themselves as waiters is one of the film's brightest spots. Dialogue is clever and extremely witty.

Acting: Charlotte Greenwood is delightful in a typical Amazonian role and is ably supported by Leila Hyams as the other wife. Reginald Denny puts up a breezy performance as Tom, and Harry Stubbs makes a likeable Tubby. Lilian Bond and Merna Kennedy are captivating as the gold diggers.

Production: Interior settings of Tom's home are on sumptuous lines. Other sets, admirably mounted, include hotel interiors and glimpses of the gaming tables.

Sound: Recording is well nigh perfect.

"Man of the World"

(Western Electric on Film.)

Offered by: Paramount. **Directed by:** Richard Wallace and Herman J. Markiewicz. **Length:** 6,343 feet. **Release Date:** January 25, 1932. **Certificate:** A. **Type:** Romantic drama. **Cast:** William Powell, Carole Lombard, Wynne Gibson, Lawrence Gray.

IN BRIEF: Interesting, if rather unconvincing, story of American crook's methods of preying on his countrymen in Paris, his love for a victim's niece, and his sacrifice for her sake. Excellent acting in stellar role. Competent supporting cast, splendidly mounted and admirably recorded.

Suitability: Good average programme picture.

Selling Angles: Star, story, romance.

Plot: Possessing a murky past, Trevor, a reporter, leaves America and proceeds to Paris where, with the aid of a scandal sheet produced by himself, a girl friend and a hanger-on, he blackmails American tourists. While extracting a cool 2,000 dollars from a Mr. Taylor, he meets and falls in love with the man's niece, and decides later to tread the paths of virtue. To prevent his jealous assistant giving him away, he tells his girl of his past, but she allows it to make no impression on their love. It is the other woman who points out to him the injury he would be doing the girl to marry her, and to kill the affection she has for him he endeavours to extort more money from Taylor in her presence. We leave him bound for South Africa with the woman with whom he has worked, tearing up the cheque which has cost him his heart's desire to obtain.

Comment: If one can conceive the sudden weakness of this man, who can bring himself to such depths of villainy and again appreciate his strength of character in denying the girl, this story will prove satisfactory. In any case, it would appear to have justified itself if only for the remarkably convincing attitudes adopted by the confidence tricksters, and the colossal bluff which means such easy money to them. The ease with which this one carries his point is apt to create considerable sympathy with those who fall victims to such ingenious blackguards. The love interest will prove sufficiently appealing to those with a flair for the sentimental.

Acting: William Powell proves equally effective as the suave swindler as he has done in roles which call for more colourful acting, and in the more emotional passages has shown admirable restraint. The role of the girl lover is well played by Carole Lombard, and Wynne Gibson makes a pretty little crook.

Production: Settings are many and varied, and all are mounted with that efficiency usually associated with Paramount productions. These include cafes, night clubs, hotel apartments, and the room in which the scandal sheets are prepared. An enclosure on the racecourse lends the right atmosphere, and there are occasional glimpses of Paris.

Sound: Recording is faultless.

"No Lady"

(British Acoustic Sound on Film.)

Offered by: Gaumont. **Directed by:** Lupino Lane. **Length:** 6,474 feet. **Release Date:** Not fixed. **Certificate:** U. **Type:** Farical acrobatic extravaganza. **Cast:** Lupino Lane, Lola Hunt, Wallace Lupino, Cyril McLaglen.

IN BRIEF: The ludicrous misadventures of a henpecked husband, who, having married a widow with five children, goes to Blackpool for a holiday, is mistaken for a conspirator, pursued by the police, avoids arrest by assuming female attire, ascends in a glider, and is finally acclaimed a hero. Amazingly clever performance by star. Elaborate production.

Suitability: Splendid entertainment for patrons of every age, class and nationality.

Selling Angles: The extraordinary conglomeration of comedy, farce, burlesque, slapstick, song and dance.

Plot: Little Pog has unwisely married a widow with five noisy children.

The lady has the unpleasing habit of instituting comparisons between her meek little spouse, whom she considers a dud, and the dear departed. After many harrowing experiences patient Pog gets the family to Blackpool. On the pier he is accosted by a mysterious maiden who mistakes him for a conspirator. This error involves him in a series of catastrophes, for his clothes are stolen by an escaped convict, he is pursued by the police, but evades them by taking refuge in the ladies' dressing room, from whence he emerges in female garb. The real conspirators molest him and he ascends in a glider. His skill is so extraordinary that on descending he is welcomed by the Mayor and Aldermen, and presented with a Silver Cup and a big cheque.

Comment: This picture will not only delight thousands and make them roar with laughter by its harmless fun, but cause the name of Lupino Lane to be inscribed on the roll of fame as a great comedian. With talents such as his a story is superfluous, but the nonsensical mélange is not without a backbone, and at the close when the juvenile Pogs recognise their step-father being lionised, their sharp-tongued mother is amazed to find she has a hero for a husband. The picture starts on comedy lines with the family at home, changes to farce when hubby is obliged to bathe in the kitchen sink, becomes a burlesque with the appearance of the foreign spies at Blackpool, an acrobatic rushabout when stalls and punch and judy shows are overthrown, and towards the close a musical comedy, for a bevy of fascinating damsels delight with song and dance. The aerial stunts cause shudders of apprehension, and the triumphal march "See the conquering hero comes" universal satisfaction.

Acting: Among the many excellencies of Lupino Lane's performance must be mentioned his sustained expression of patient resignation, and his charming femininity which makes the film's title somewhat a misnomer. Good support is given by Wallace Lupino and Cyril McLaglen, who impersonate melodramatic spies, Lola Hunt, who plays the wife, Renee Clama, the siren, and last but not least, Roy Carey, amusing as a boisterous brat.

Production: Much of the action takes place in the open. The pictures of Blackpool with its well-known tower, scenic railway, crowded beach, etc., supply a delightful background. Especially diverting is a meeting of cranks on the sands.

Sound: The dialogue and sound effects are admirably recorded. Appropriate music is supplied by Herman Darewski's band.

"Tilly of Bloomsbury"

(Western Electric on Film.)

Offered by: Sterling. **Directed by:** Jack Raymond. **Length:** 7,050 feet. **Release Date:** Not fixed. **Certificate:** U. **Type:** Farce comedy. **Cast:** Phyllis Konstam, Sydney Howard, Ellis Jeffreys, Richard Bird, Mabel Russell, Edward Chapman, Ena Grossmith.

IN BRIEF: Excellent adaptation of Ian Hay's laughter-provoking farce. A story of a poor girl's love for a young aristocrat, her predicaments when trying to deceive his parents and her ultimate triumph, offers a series of hilarious situations and a strong human interest. Outstanding portrayal by star assisted by good supporting cast.

Suitability: A certain pull for popular halls.

Selling Angles: Human interest, Sydney Howard's performance and many amusing situations.

Plot: While at an ice rink with her brother, Tilly, daughter of poor parents living in Bloomsbury, meets and falls in love with Dick Mainwaring, a youth with aristocratic parents. The feeling is mutual, they become engaged, and Dick takes her down to his home. The reception accorded her by his mother and sister is an icy one, but prompted by Dick's girl friend, she invents a pack of lies and invites them to return her visit. On the day they are due to arrive at Bloomsbury misfortune overtakes Tilly's family, they being saddled with the presence of a sheriff's officer. To add realism to their story they enlist his services as a brother, but the true state of affairs is early apparent to the haughty Lady Adela, Dick's impossible mother. In desperation, Tilly tells them the truth and decides to give up Dick, but this worthy takes a room in her apartment house, pays off the brokers' man, gets her father's consent and everything ends happily.

Comment: Ian Hay's excellent farce has stood the test of time and though, through the medium of the screen, the theme has become rather time-worn, it may be taken for granted that this screen version will meet with universal approval. Jack Raymond's direction is good, if a little sketchy in the opening, and he has missed few of the many delicious little touches which have held audiences in roars of laughter. This is, of course, its main object though it must not be forgotten that it is not without touching sentiment in the love of the two young people and the wide breach between them which appears at times to be insurmountable. The high light of the film is, without question, the pitiful attempt on the part of Tilly's family, headed by a woefully weak-minded father, to make some sort of show and the efforts of the woefully incompetent and down-at-heel butler to memorise his part, turn an honest bob and assist the unfortunates generally.

Acting: Sydney Howard is admirably cast as the butler, his many amusing mannerisms and comical facial expressions placing him in the forefront of screen comedians. Phyllis Konstam plays naturally as Tilly and Richard Bird who plays opposite her makes a pleasing Dick. The performance of Ellis Jeffreys in the role of the objectionable Lady Adela, lends conviction to a particularly unsympathetic character. Others of the cast, more especially Mabel Russell as Tilly's ungrammatical mother, Ena Grossmith as her sister, and Edward Chapman, the father who has seen better days, all do good work.

Production: A few interiors suffice for the telling of the story, including the lavishly appointed home of the Mainwarings and the humble dwelling in Bloomsbury. These are quite well arranged and the photographs very good.

Sound: Recording of dialogue is of commendably high standard.

"Mother's Millions"

(Western Electric on Film.)

Offered by: *Universal*. Directed by: *James Flood*. Length: 8,408 feet. Release Date: *Not fixed*. Certificate: *U*. Type: *Drama*. Cast: *May Robson, James Hall, Lawrence Gray, Frances Dade*.

IN BRIEF: Powerfully emotional story of a fabulously wealthy mother who, for their own good, brings her children up in a hard school, and hides a heart of gold behind a miserly and grasping exterior. Coupling financial genius with deep-rooted affection, she wins her children over and rids the stock market of undesirables. Superb portrayal by 75-year-old star. Excellent recording.

Suitability: A box-office proposition of the first magnitude.

Selling Angles: Story, acting of star, strong human appeal, touching romance.

Plot: Mrs. Breen is a financial genius, and determined that her son and daughter shall be worthy of the fortune she is to leave behind, practises miserly habits and rules them with a rod of iron. She learns that her son has mortgaged his inheritance to her bitterest enemy, Remington, and turns him out only to finance, later, the railroad on which he gains a position. During his absence she makes her daughter work hard, and when the boy returns and openly defies her for her tyrannical disposition, she secretly exults at the thought that she has instilled some manhood into him. Pursuing her fight with Remington, she reveals she has a heart for the poor, and brings him and his cronies to ruin. Feeling that he can strike back through the love she bears her son, Remington swears he will prove the youth has no affection for her, the stake to be the mortgages he has lost to her. She accepts, but Remington fails ignominiously and is only prevented in the nick of time from taking her life.

Comment: Seldom, if ever, has so compelling a character as this delightful, though rather terrible, woman appeared on the screen, and it is safe to say that she will find the utmost sympathy with a hundred per cent. of audiences. A positive virago, she is nevertheless a delightful old woman, whose first thought is for the children, of whose future she is almost afraid. Many a touching little episode is forthcoming in her display of the better nature which she endeavours to hide, and none more so than when she brusquely accepts the gift of an easy chair from her daughter although she is delightedly eager to make use of it. Again, much of the boy's success, and even his ultimate marriage, is due to her, and she sees that her daughter's love affair, which she openly despises, is brought to happy fruition. Her final bout with Remington provides a powerful scene, and the test of her son's affection when he upholds her, unaware of her presence, has, even though it be a foregone conclusion, the distinction of riveting the attention.

Acting: It is well-nigh incredible that May Robson, at 75 years of age, has not been seen on the screen before, for her performance as Mrs. Breen is one not to be forgotten. As a woman possessed of boundless courage, her acting is both dynamic and appealing, and though she has specialised in this role, another film with her in the cast will be confidently looked for. Though the others are, necessarily, the lesser lights, they all act with conviction, Frances Dade as the beautiful young daughter, James Hall, her lover, and Lawrence Gray, the son who makes good.

Production: The whole of the story is confined to interiors, which include the trio's humble dwelling, the offices of Mrs. Breen, and the splendid apartments of Remington which, after his crash, the Breens are to occupy. All are well mounted. Lighting appeared at times to be rather faulty.

Sound: This is first-rate.

"The Conquering Horde"

(Western Electric on Film.)

Offered by: *Paramount*. Directed by: *Edward Sloman*. Length: 6,582 feet. Release date: *February 15, 1932*. Certificate: *U*. Type: *Western Drama*. Cast: *Richard Arlen, Fay Wray, Claude Gillingwater, Ian Maclaren, George Mendoza*.

IN BRIEF: Slight story of young man's love of pretty ranch owner and the manner in which he saves her from ruin. Interest maintained by some excellent outdoor action, striking shots of vast cattle herds, and treacherous dealing of land sharks.

Suitability: Good average second feature booking.

Selling Angles: Cast, story, action.

Plot: After the American Civil War the ranch owners of Texas were feeling the pinch and were forced to sell out to land sharks at knock-out figures. Fletcher had gained considerable land by this means and was determined to get the huge ranch owned and ran by Taisie Lockhart. Her salvation comes in the form of Dan McMasters, who points out that she can save herself by taking her herds to a market some thousand miles away. The trek starts, followed by Fletcher and his gang. Though misunderstandings arise between Taisie and McMasters, the latter proves his worth and reveals himself as an officer of the Government sent down specially to unloak men like Fletcher.

Comment: This is a Western on very conventional lines, but one which will prove a winner with those patrons who still appreciate its type. The big trek presents many aspects of such an undertaking and we see the men and beasts labouring under tremendous difficulties. Comedy comes from the back chat of the half sophisticated cow hands, and a touch of colour is supplied by the introduction of Indians, to whom the hapless villain is surrendered as a peace offering. The closing scenes are rather drawn out.

Acting: Richard Arlen manages his part well as Dan McMasters, and Fay Wray is good in a conventional role. Claude Gillingwater is the shining light of the piece as the ranch foreman, and others give capable support.

Production: Exterior views are delightful and the handling of the herds, culminating in a stampede through the small town, is excellent.

Sound: Splendid throughout.

"Sea Devils"

(R.C.A. Sound on Film.)

Offered by: *Gaumont*. Directed by: *Joseph Levering*. Length: 5,225 feet. Release Date: *Not fixed*. Certificate: *U*. Type: *Marine Melodrama*. Cast: *Edmund Burns, Molly O'Day, Walter Long, James Donnelly*.

IN BRIEF: Interesting story of an escaped convict who becomes a stowaway. Pleasing love interest. Exciting mutiny. Amusing characterisation, with some singing.

Suitability: Popular hall appeal.

Selling Angles: The well-photographed nautical settings, the story's interest, and first work.

Plot: Charters, unjustly sentenced, escapes from prison, and determines to trace the man who committed the crime. At a waterfront saloon he recognises him, and becomes a stowaway on board the vessel where the ruffian is mate. The ship has another attraction in the shape of the captain's pretty daughter, who has already evinced an interest in the shabby fugitive. When he is discovered in the hold she pleads for him. The mate has designs on the girl, and is planning a mutiny. This breaks out, but, thanks to Charters and a herculean negro, is suppressed. Ultimately there is happiness for the deserving, and handcuffs for the mate.

Comment: This is an instance of a conventional plot, allied with picturesque settings and sound acting, being sufficient to furnish pleasing entertainment. After the prologue, when the hero's innocence is made clear, action takes place in the saloon and on the vessel. The latter is presented with much realism, and a fair amount of humour is introduced by a comic cook and the antics of a pet monkey. In addition to the mutiny excitement, there are several strong situations, especially when Charters descends as a diver, and a wireless is received that an escaped convict is believed to be on board.

Acting: Edmund Burns and Molly O'Day play the leading parts, James Donnelly, the mate, and Walter Long, the captain.

Production: There are many well-photographed seascapes and picturesque wharves.

Sound: The voices are well recorded, but the heroine's tones are often shrill.

"The Ringer"

(R.C.A. Sound on Film.)

Offered by: *Ideal*. Directed by: *Walter Forde for Gainsborough and British Lion*. Length: 6,738 feet. Release Date: *Not fixed*. Certificate: *A*. Type: *Detective mystery, based on the book and play by Edgar Wallace*. Cast: *Patrick Curwen, Franklin Dyall, Gordon Harker, Esmond Knight, Carol Goodner, John Longden*.

IN BRIEF: Exciting quest by Scotland Yard detectives for a notorious criminal, who is ultimately unveiled in their midst. A continuous series of unexpected and puzzling situations, with much clever and amusing characterisation.

Suitability: Admirable entertainment for the masses.

Selling Angles: The name of Edgar Wallace and the intrigue of detective drama.

Plot: The whereabouts of a criminal, known as "The Ringer" from his talent in the art of make-up, is to the police a problem, for the man is seen landing at the docks, though reported drowned in Australia. His wife is known to be in London and is watched, also a shady lawyer, one of the Ringer's fraternity. To this miscreant the elusive one has confided his sister, but her life has had a tragic ending. Detectives feel certain the Ringer will be revenged, and the lawyer lives in abject terror. The assistance of Dr. Lomond, the police surgeon, a canny old Scot, who has the reputation of being a criminologist, is invoked. He examines the Ringer's wife when brought to Scotland Yard, and she is much agitated. The lawyer, in his home, is fatally stabbed with a sword-stick by Dr. Lomond. The old man's disguise is torn off and the Ringer stands revealed. With his wife, he escapes down the river.

Comment: Thousands who saw "The Ringer" when the play had a run of 51 weeks at Wyndham's Theatre, and those who read Edgar Wallace's story "The Gaunt Stranger," on which it was based, will hail the appearance of this film with delight. The silent version (reviewed in *The Bioscope*, August 29, 1928) may have pleased at the time, but sensationalism is heightened by dialogue, and now it is provided it is safe to predict for "The Ringer" a new lease of life. The acting is, by principals and subordinates, excellent. Among the former, Franklin Dyall's evil lawyer, Curwen's Doctor Lomond and Gordon Harker's Hackett stand out and rivet attention. Though nothing elaborate is attempted, the settings impress by their suitability, most of the action taking place in Scotland Yard offices and the villain lawyer's riverside mysterious abode. Though the direction cannot be considered masterly, there is much to commend. Of course, the chief object is to keep the audience guessing, and there is no more fascinating pastime for film-goers than endeavouring to spot the criminal. It is obvious the much-wanted man is before the eyes of the spectators, but few would guess him to be the eccentric old doctor, speaking with Scottish accent. Owing to a certain

amount of padding, development is somewhat dilatory. Were some of the objectless hurrys to-and-fro, opening of doors and ascending and descending stairs eliminated, matters would be speeded up.

Acting: The males, necessarily, have greater opportunities than the ladies, but Carol Goodner is excellent as the criminal's wife. The most appealing performance is that of Gordon Harker as Hackett, a crook who acts as butler to the evil lawyer. His impersonation is one to raise laughter anywhere. John Longden, Arthur Stratton and Henry Hallett are excellent as police and detectives.

Production: In addition to the settings already mentioned, there are some well photographed river scenes.

Sound: All voices are delightfully distinct.

"Wedding on the Volga"

(R.C.A. Sound on Disc.)

Offered by: G. and L. **Directed by:** Mark Sweid. **Length:** 5,349 feet. **Release Date:** Not fixed. **Certificate:** U. **Type:** Musical romance. **Cast:** Arthur Albro, Mary Fowler, Henrietta Tilchman, John Gould, the Ballalaika Orchestra and Imperial Cossack Choir.

IN BRIEF: A tyrannical father's attempt to force his daughter into marriage with a man she does not care for. Picturesque settings. Much singing and music.

Suitability: Entertainment for minor hall audiences.

Selling Angles: The solo and choral singing in Russian, and wedding festivities, with knife throwing, dancing, etc.

Plot: Piotr, a barge owner, believing that his man Zhuck has saved his life, tells him he shall have his daughter Olga in marriage. The girl has given her heart to Alexis, a sailor, while Zhuck is loved by Darya, who attends to the refreshments. Ultimately, all are made happy, for the sailor carries off the girl he loves and the old barge owner bows to the inevitable.

Comment: Though this picture is not strong in dramatic values, there is a certain measure of appeal to eye and ear, the settings being picturesque and the singing tuneful. A climax is reached when Alexis, like the young Lochinvar, carries off in his arms the girl who loves him.

Acting: The best performance is that of Mary Fowler, who impersonates the tempestuous Darya. Arthur Albro, as Alexis, has the principal singing part.

Production: Action takes place chiefly at the boathouse of old Piotr.

Sound: The performance by the Ballalaika Orchestra is well recorded.

"Beyond Victory"

(R.C.A. Sound on Film.)

Offered by: P.D.C. **Directed by:** John Robertson. **Length:** 6,570 feet. **Release:** November, 1931. **Certificate:** A. **Type:** War drama. **Cast:** Bill Boyd, James Gleason, Lew Cody, Zasu Pitts, Mary Carr, Lissi Arna.

IN BRIEF: Grimly realistic pictures of the horrors of war, with which are interpolated some interesting and amusing flashbacks. Clever acting. Admirable production. Excellent as peace propaganda, but containing much that is superfluous.

Suitability: Where war pictures are still liked.

Selling Angles: The effectively staged scenes of strife, the humour of the domestic incidents, some caustic argumentation and Doughboy dialogue.

Plot: A Colonel finds it necessary to retire and link up his forces with those unable to advance. Jimmy, of the Kitchen Police, departs with a message, for the 'phone is disconnected. He joins four men left in a perilous position. Three are wiped out by enemy snipers, and as they pass away, details of the circumstances attending their enlistment are revealed. The two survivors regain consciousness in a German hospital. The sweetheart of one arrives, and she saves her lover's life by a transfusion of blood.

Comment: This film will please the few, but disappoint the many. To the former it must appear as a satisfactory peace-propaganda effort, and in view of the fact that the nations of the world are still piling up armaments in a lamentable manner, it deserves exhibition. But those in search of entertainment will be irritated by its painful lack of cohesion. However, the humour of dialogue, amusing characterisations and some laughable incidents offer a certain measure of compensation.

Acting: Bill Boyd is excellent as the Sergeant, ultimately saved by his girl; Gleason richly humorous as the irrepressible Jim, and Zasu Pitts sentimentously argumentative on the subject of war. Lew Cody has a good part, being briefly seen as a philanderer. The best female impersonation is that by Lissi Arna of the self-sacrificing sweetheart.

Production: This, as stated, is impressive.

Sound: The voices are well recorded, but the sound effects require lessening.

"Wild West Whoopee"

(Powers Cinephone Sound on Film.)

Offered by: W. and F. **Directed by:** Robt. J. Horner. **Length:** 4,321 feet. **Release Date:** October 26, 1931. **Certificate:** U. **Type:** Western drama. **Cast:** Jack Perrin, Josephine Hill, Henry Roquemore, Fred Church, "Starlight."

IN BRIEF: Excellent rodeo scenes and intelligent use of famous horse the best things in a conventional story of romance and treachery. Charming exteriors and good recording.

Suitability: For smaller popular halls.

Selling Angles: Horse and steer riding, sentimental touches.

Plot: Jim Logan, a ranch hand, is in love with the boss's daughter, but, through the influence of a villainous foreman, is under notice to quit. Through the same man's interference he is injured at the local rodeo, but, after convalescence, arranges to elope with the girl. The foreman, however, beats him to it by kidnapping her. Jim eventually rescues the girl, and besides receiving the commendations of her father has the satisfaction of capturing a notorious crook, and at the same time is revealed as a young gentleman of substantial means.

Comment: Some brilliant rough-riding by cow hands makes the picture worth while, but, beyond this, it has little to recommend it. The hero performs the task of rescue with consummate ease, and his protracted fight with the villain of the piece will produce ribald laughter rather than any degree of excitement. For the patrons who appreciate this type, the effective handling of Jim's famous horse will find something to enthuse over.

Acting: Jack Perrin is hardly as romantic as the majority of cowboy heroes, but gets through plenty of work as Logan. Ginger Rogers is good as the girl and good support comes from Roquemore as the boss and Fred Church in the role of the foreman.

Production: Delightful exteriors are a feature and the photography is first rate. A new departure is the use of carrier pigeons used by the gang as a liaison between them and their chief.

Sound: The recording of the dialogue is without fault.

"Monsters of the Deep"

(Recording not known.)

Offered by: W. and F. **Directed by:** Nat Spitzer. **Length:** 5,045 feet. **Release Date:** October 26, 1931. **Certificate:** U. **Type:** Interest.

IN BRIEF: Brilliant photographic record of deep sea fishing expedition culminating in tremendous battle with giant devil-fish. Well recorded and rather terse commentary supplies touches of comedy.

Suitability: An out-of-the-ordinary booking, which should go over well in the better class hall.

Selling Angles: The many remarkable shots and thrills.

The Film: We can imagine the followers of Isaak Walton enthusing over these pictures of a voyage into a veritable fisherman's paradise, but its interest will by no means be restricted to this class. There is a fascination about the capture of each individual fish, for these experts appear to merely trifle with rod and line catches of 200 lb. The monster tuna and huge sharks are shown fighting for their lives at the line's end, while illuminating pictures of the harpooning of whales are also included. A real dramatic note is struck with the catching of the devil-fish, a colossal specimen of some 4,200 lb. Twelve hours of herculean endeavour resulted in a triumph for this little band of adventurers and untold joys to the few islanders who, we are told, were faced with starvation owing to lack of fish due to the monster's proximity. The film is perhaps over long, but some cutting of occasional repetition would place it in the first flight of interest films.

Short Features

"IT MIGHT BE WORSE" (Paramount). Length: 1,400 feet. Certificate: U. Release date: December 21st. George Jessel is the good friend of one who contemplates suicide, and by throwing his wrongs on to the unhappy man's shoulders succeeds in showing him that things might be worse. Fair programme filler.

"PLEASE GO AWAY AND LET ME SLEEP" (Paramount). Length: 567 feet. Certificate: U. Release date: December 21st. A Max Fleischer Screen Song. This ingenious artist has produced one of his best yet, his quaint little figures' tussles with the various early morning alarms producing plenty of merriment.

"LAUGHING GRAVY" (M.-G.-M.). Length: 1,890 feet. Release date: Not fixed. Certificate: U. Laurel and Hardy dispense plenty of mirth as a couple of apartment dwellers whose dog, Laughing Gravy, is the bone of contention with the landlord. Their antics in the snow garbed in their night attire and their subsequent climb up the chimney after the mongrel will please everybody. An excellent addition to any programme.

"MYSTERIOUS MOSE" (Paramount). Talkartoon. Length: 543 feet. Release date: Not fixed. Certificate: U. An excellent little short, revealing Max Fleischer at his ingenious best.

"DISCOVERED" (Paramount). Length: 675 feet. Release date: Not fixed. Certificate: U. Solly Ward is featured in a rather impossible sketch in which a couple of newly-weds follow the footsteps of a pair of quarrelling elders. Distinctly limited appeal.

"THE PUTTING PARTY" (Paramount). Length: 936 feet. Release date: Not fixed. Certificate: U. A husband finds his pleasure on the golf course rather than at home, but the wife settles matters by presenting him with miniature golf on the occasion of their wedding anniversary. Fairly amusing.



Dorothy Boyd in Henry Edwards' new talker, "The Girl in the Night" ("Knight Errant"), which Wardour will release

Exploration in Alaska

Talking Picture Epics, who specialise in interest films and other pictures out of the ordinary run, are trade showing this week "The Break-Up," a story of adventure and exploration in Alaska, featuring Capt. Jack Robertson and his pal "Skooter." This picture has already been booked into the Gaumont-British circuit.

They are also to release shortly an interesting group of single-reelers, including Dr. Raymond L. Ditmar's "Authentic Interviews," "Seeing Bermuda on a Bicycle," now in a pre-release run at the New Gallery, and "The Land of Evangeline," at present at the Tivoli. Talking Picture Epics are also handling "Hunting Tigers in India."

Language Figures

If the screen ever makes talking pictures for the whole world, it will speak in far more languages than most people suspect. A survey of languages made by experts at the Metro-Goldwyn-Mayer studios shows that in Europe alone 125 different languages are spoken. The leaders are German, spoken by 81,000,000; Russian, 70,000,000; English, 47,000,000; Italian, 41,000,000; and French, 39,000,000.

These figures apply to Europe proper. England, its possessions and the United States make English the most spoken language in the world, with Spanish (including Spain and Latin America) second.

Buster Keaton is now at work on a French production of "Romeo in Pyjamas," and will also appear in a German version.

Henry Edwards Completes First Change of Title Announced

Last Friday Henry Edwards completed, on schedule, "Knight Errant," independent production for his newly-formed company, Henry Edwards Films. This picture, to be distributed under the title of "The Girl in the Night," has been made at Elstree, pending the completion of his company's own studios at Teddington, and will be a Wardour release.

Edwards' supporting cast is a strong one, consisting of Dorothy Boyd, Sam Livesey, Diana Wilson, Charles Paton, Eric Maturin and Reginald Bach, and the picture is of the fast-moving comedy vintage, with a sprinkling of melodramatic excitement.

Praise for "Tilly" Sterling Enthusiasm Justified

Following the successful London presentation by Sterling Films of "Tilly of Bloomsbury," favourably reviewed on another page, provincial trade show arrangements are announced in this issue.

Sterling Films, whose announcement that they were to produce Ian Hay's comedy was received with considerable interest, are to be congratulated on their sense of entertainment values.

Their happy expectations have been realised to the full in this picture, which has received unstinted praise from both exhibitors and the Press. Walter Mutch, Daily Mail film critic, calls it "entirely enchanting."



Henry Edwards in his newly completed Elstree-made film, "The Girl in the Night" ("Knight Errant"), his first independent "talkie." Wardour will distribute

Town Within a Town

The enthusiasm of J. Rockefeller, junr., combined with the widespread ramifications of the Radio Corporation of America, has resulted in the settled plans for one of the most colossal business and entertainment enterprises ever conceived—"Radio City." This is to be a huge building—literally a city within a city—in Fifth Avenue, New York, in which it is proposed to house a theatre, the National Broadcasting Company, a cinema, an opera house, to say nothing of a broadcasting station, shops, suites of offices and a gigantic car park.

Planned to accommodate 50,000 people, and complete with its own Mayor in the person of S. L. Rothafel (known to all Americans as Roxy), Radio City will incorporate every known and several hitherto untried architectural devices.

Three skyscrapers form the main design of Radio City. In the centre towers one of 68 storeys, flanked on each side by twins, each 45 storeys high. In the centre tower will be housed the National Broadcasting Company, whose 15 floors will be windowless and sound-proof. By a novel arrangement the 27 studios will be suspended in outer rooms by wires. They will be rooms within rooms, the space between being insulated with rubber and felt.

With its ultra-modern cinema, theatre, broadcasting studios, shops, restaurant, offices, car park, streets, flower beds, grass lawns and walks, Radio City will take its place foremost amongst the many wonders of New York.

Movietone and the Viceroy

British Movietone News are screening a special Indian feature at the News Theatre, Shaftesbury Avenue, at 11 a.m. on Thursday, May 7th. The pictures, which run to some 3,000 ft. in length, show the historic ceremonies relating to the arrival of Lord Willingdon at the Gateway of India on the Apollo Bundar, Bombay, and illustrate the picturesque etiquette which demands that the new Viceroy shall not encounter the retiring Viceroy.

Invitations have been issued to all members of the Cabinet, representatives of the India Office and the leaders of social and political life in London.

These pictures were taken exclusively by special permission of the Government of India.

Arless' Latest Makes Records

"The Millionaire" (George Arless' latest picture) has begun its run at the Winter Garden, New York, by doing the biggest business that house has ever known. On its first full day the picture, from its opening until six o'clock, grossed a sum in excess of \$3,000. On the complete day, representing seven showings, the picture reached a gross of \$8,000. The seating capacity of the Winter Garden is 1,400, and there has been no increase in the regular scale of prices.

"The Millionaire" will have a pre-release run at the New Gallery Kinema, Regent Street, some time this month.

Perfectly Devastating Collection

Star Values Uppermost in 1931-1932 Lists

An imposing array of star features, in addition to a most striking variety of short subjects, will constitute the P.D.C. programme for 1931-32, now announced in full for the first time.

The policy of the company, more than justified by results, is to concentrate on star values. There will be 22 features for the six contract stars of P.D.C.—Constance Bennett, Ann Harding, Helen Twelvetrees, Ina Claire, Bill Boyd and Eddie Quillan.

Constance Bennett is starred in five productions, the first of which, "Born to Love," is now enjoying a successful pre-release at the R.K.O. Leicester Square Theatre. The next will be based on the famous story by Robert W. Chambers, "The Common Law," and will be directed by Paul L. Stein (who made "Born to Love" and "Sin Takes a Holiday"). The supporting cast includes Joel McCrea, Lew Cody, Robert Williams, Hedda Hopper, Marion Shilling (who made a successful appearance in "Beyond Victory") and Paul Ellis.

Ann Harding's English Story

Ann Harding, who in "Holiday" scored the success of last year, will appear in four productions, the first of which, temporarily titled "Devotion," is based on a story by Pamela Wynne, the English authoress. Robert Milton, who directed "Outward Bound," will direct.

Helen Twelvetrees will also have four starring vehicles. The first, "A Woman of Experience," directed by Harry Joe Brown, is completed. The script was prepared by John Farrow, and among the supporting players are William Bakewell, Lew Cody, H. B. Warner, Zasu Pitts, Franklin Pangborn and Nance O'Neil—a notable list.

The second Twelvetrees feature is "Gangster's Wife," directed by Tay Garnett (of "Her Man"). Ricardo Cortez plays opposite Miss Twelvetrees in this picture.

Ina Claire, the stage star, will be seen in 10 film version of a famous Broadway

success, "Rebound," by Donald Ogden Stewart. Edward H. Griffith (director) and Horace Jackson (script), who were associated in the production of "Holiday," will also be concerned in "Rebound." Robert Ames, Myrna Loy, Hedda Hopper and Louise Closser Hale are prominent members of the cast.

Bill Boyd and Eddie Quillan

Both Bill Boyd and Eddie Quillan will have four starring pictures. The first for Boyd (whose last P.D.C. success was "The Painted Desert") is "Iron Chalice," by Octavius Roy Cohen, and the first Quillan has the temporary name of "Whoop-te-do Kid."



Reginald Smith
(Managing Director
P.D.C.)

Two novelties in the short field are promised for the coming year. The first is "Floyd Gibbons' Supreme Thrills," supervised by A. P. Waxman and Michael Mindlin. Gibbons is a famous war correspondent, author and wireless artist. He has made a series of "talkie" interviews with war-time celebrities, who confide in him their supreme thrills of the World War.

The Van Beuren Corporation will also produce 26 Aesop Fables, presenting in animated cartoons such famous characters as Milton and Mary Mouse, Don Dog, Flossie Hippo and others. In addition there will be 26 Grantland Rice Sportlights, presenting popular sports personalities. There are also 13 Vagabond Adventures, taking audiences to remote corners of the world.

Audio Review, the Magazine of the Screen,

will be issued 13 times during 1931-32, and will cover a diversity of subjects.

All-Star Casts in Comedies

The most striking novelty of P.D.C. super-shorts this year, and one that will be discussed by every film "fan," is the series of six two-reel comedies produced by the Masquers' Club of Hollywood.

Famous stars, many of whom have never before been seen in a short, will fill every part in these "Masquers" Comedies, the first of which is called "Stout Hearts and Willing Hands."

When it is seen that the cast includes Frank Fay, Jack Holt, Lew Cody, Laura La Plante, Alec B. Francis, Mary Carr, the three Moores—Tom, Owen and Matt—Mathew Betz, Ford Sterling, Mack Swain, Chester Conklin, Clyde Cook, Glenn Tryon and Earle Fox, it will be realised what interest these Masquers comedies will arouse. That is not all. There will be 42 other two-reel comedies. Six will star Jimmy Gleason, six Frank McHugh, six Benny Rubiu, six Louis John Bartels (the "Travelling Salesman"), six Ed. Kennedy ("The Average Man"), six June McCloy ("Gold Diggers") and six Manhattans.

"The P.D.C. studios at Culver City are working for one master—the exhibitor," declares Charles R. Rogers, vice-president in charge of production. "To him we pledge that every foot of product made by us will be made for the box-office."

"We have the biggest stars of the screen, and this year we shall not lend them to any other studio."

Prior to becoming production head at Culver City, Mr. Rogers was for years a successful independent producer.

Stars who have risen under his guidance include Dorothy MacKail, Jack Mulhall, Corinne Griffith and Billie Dove. He was associated with Hunt Stromberg in the production of Pauline Frederick and Harry Carey feature series.



Scenes from the unusual Continental picture "Fra Diavolo," which stars Tino Pattiera, famous tenor. Universal Pictures are pre-releasing the film in French and German, at the Palace Theatre this week

Legal and Financial News

South Wales Prosecutions

Exhibitors Fined for Cinema Offences

At Cardiff the manager of the Plaza, Gabalfa, Henry James Castle, was summoned for allowing the gangways of the cinema to become obstructed by overcrowding, the police evidence being to the effect that people were standing four and five deep in some parts. A fine of 40s. was imposed, and the licensee of the house, David Hughes, was fined 10s.

At Swansea the Anima Co., Ltd., licensees of the Elysium Cinema, Swansea, were summoned for permitting smoking within a prohibited area. Henry Bullmore and Vivian Llewellyn were summoned for aiding and abetting. The defendants were each fined £2, the chairman of the bench remarking that the fines were lenient because of the very good reference the police gave the management.

TECHNICAL OFFENCE

A fine of £1 1s. and special costs was imposed at Stoke Stendary Court on Ernest Pointon, of Regent Street, Stoke-on-Trent, for carrying out structural alterations at the Picture Palace, Smallthorne, contrary to conditions to which the license had been granted to him by the City Council.

W. Ireland, for the Corporation, said that as this was the first case of its kind in the City, he did not wish to press, merely to emphasise the importance of license conditions.

Chief Inspector Smith, of Burslem, said that none of the alterations constituted a risk, but they were substantial ones for which plans ought to have been submitted. T. Wood (defending) said that neglect to obtain permission was entirely due to oversight.

CINEMA PROPRIETORS' DISCHARGE

An application was made on Tuesday to Mr. Registrar Mellor at the London Bankruptcy Court for an order of discharge on behalf of Israel Swedlow, Esther Rose and Alice Hoffman, trading as Imperial Playhouse in partnership with Charles Sabel, at Woodgrange Road, Forest Gate.

The Official Receiver reported that the firm failed in October, 1930, with provable debts £1,702 and no assets.

The application was opposed by the Official Receiver on statutory grounds, and the orders of discharge were suspended for six months in each case.

YORKSHIRE WOMAN'S FAILURE

Gertrude Shaw, lately carrying on business at the Lido, Bramley, the Majestic, Castleford, the Empire, Blackpool, and the Astoria, Morecambe, appeared as a debtor at Leeds Bankruptcy Court last week. The statement of affairs showed liabilities of £7,271, of which £3,943 is expected to rank, leaving a deficiency of £3,595.

The Official Receiver (Mr. Clifford Bowling) said a London accountant had been appointed trustee, and he had not had an opportunity of going fully into the matter. There was a petition against Walter Shaw, and there might, or might not, be a receiving order in his case. If a receiving order was made in Mr. Shaw's case he (Mr. Bowling) would ask for the two cases to be consolidated. It was quite clear that the real party to be brought before the court was Walter Shaw. If a receiving order were not made he would ask for an examination order under Section 25.

Debtor attributed her failure to "lack of capital; losses on Castleford, Blackpool and Morecambe cinemas, and Radio Theatres, Ltd.; law costs and inexperience."

The examination was adjourned until June 9th.

DUKINFIELD "A" FILMS CASE

For exhibiting to children films which had been graded by the British Board of Film Censors for "Adults Only," the proprietors of the Princess Picture Palace and of the Palladium, Dukinfield, were summoned at Dukinfield on Thursday. The summonses were dismissed, but defendants were ordered to pay four guineas costs in each case. Mr. Stansfield, who appeared for the Princess, said the film in respect of which complaint was made was "The Squeaker." There was nothing in it that children should not be

allowed to see, because it was really a comedy. It was alleged that about 150 children had seen the film.

In the case of the Palladium, the film shown was "Young Desires." Defendant pleaded that he bought the film for universal exhibition, and he was not aware until his attention had been drawn to the fact that it had an "A" certificate.

As these were the first prosecutions in the town, the magistrates warned exhibitors of the importance of adhering to the terms of their licences.

COUNTY COURT JUDGMENTS

The following are extracts from the Official Register of County Court Judgments, but may have been settled prior to publication, which in any case does not imply inability to pay:—

NEWMAN, WIDGEY RAPHAEL, 101, Wardour Street, W., film merchant. £69 18s. 5d. March 6th.

EAST OF ENGLAND CINEMAS, LTD., R/O, Newland House, Beverley Road, Hull, cinema proprietors. £35 2s. 6d. March 24th.

WURZEL, Mr. E., Radium Cinema, York Road, Battersea, film hirer. £11 15s. 10d. March 9th.

GOLDRICH, Mr. P. B., The Cinema, 1,355, London Road, Norbury, cinema proprietor. £29 3s. 3d. February 27th.

EDIBELL SOUND FILM APPARATUS, LTD., R/O, 40-41, Old Broad Street, E.C., dealers, etc., in sound film apparatus. £31 5s. 4d. March 18th.

SHEPHERN, HORACE, 171, Wardour Street, W., film producer. £21 0s. 6d. February 24th.

CINEMA EQUIPMENT CO. (a firm), 46, Earham Gardens, Forest Gate, cinema proprietors. £16 0s. 6d. March 5th.

ROBERTS, Mr. A., 4, Ash Gardens, Horsforth, cinema proprietor. £34 1s. 2d. March 5th.

BALDWIN, LIONEL, 41, Old Compton Street, W., theatrical agent. £10 2s. 6d. March 24th.

SOLOMAN & JACOBSON (a firm), Albion Cinema, Stoke Newington, film hirers. £21 12s. 10d. March 9th.

BLOOMFIELD, Mr., 58, Wellington Street, Leeds, film distributor. £22 9s. 7d. March 20th.

MORTGAGES AND CHARGES

COUNTY CINEMAS, LTD., London, W.—Registered April 2nd, £3,500 and £3,000 charges, to W. D. Bartholomew, 5, Palace Chambers, Hastings and L. F. Callingham, 1, New Square, Lincoln's Inn, W.C.; charged on (1) King George's

Cinema, High Street, Fenny Stratford (subject to mortgage dated July 30, 1928, and in priority to debenture dated February 12, 1931), and (2) King George's Cinema, Fleet Road, Fleet, and land adjoining (subject to mortgage dated March 15, 1927, and in priority to debenture dated February 12, 1931). *£54,800. December 18 1930.

CROWN PICTURE THEATRE, WALTHAMSTOW, LTD.—Registered April 7th, £800 debentures; general charge. *Nil. February 2, 1931.

MACCLESFIELD MAJESTIC PICTURE HOUSE, LTD.—Registered April 7th, charge, to Union Bank of Manchester, Ltd., securing all moneys due or to become due to the Bank; charged on hereditaments in Mill Street and Duke Street, Macclesfield. *Nil. August 28, 1930.

MAINSTONE CINEMAS, LTD.—Registered April 8th, £16,000 second mortgage, to Central Picture Playhouse and Caf  (Maidstone), Ltd., 9a, King Street, Maidstone; charged on Central Cinema and 56 and 58, King Street, Maidstone.

UNION CINEMA CO., LTD., London, W.—Registered March 24th, £27,000 mortgage, to Electra Palace (Oxford), Ltd., 17, Queen Street, Oxford; charged on property in Queen Street, etc., Oxford, etc.; also registered March 26th, £6,000 mortgage (sec. 81, 1929 Act), to said Electra Palace (Oxford), Ltd., and others; charged on property in Queen Street, etc., Oxford. *£93,750 and £60,000 collateral. June 25, 1930.

VICTORY THEATRES, LTD., Accrington.—Registered April 10th, sub-mortgage further securing £3,174 owing under deed dated October 31, 1922, to Marsden Building Society, Nelson; charged on Tivoli Theatre, Nelson. *£30,353. May 3, 1927.

AUDIBLE FILM CRAFT, LTD., London, W.—Registered April 10th, by order on terms, £13,376 charge, etc., to A. Levey, 23, Rue de la Paix, Paris; charged on interest in contracts for exhibition of certain films, etc.

BRISTOL EMPIRE, LTD.—Registered April 7th, £2,000 debenture to Col. H. Day, Arundel House, Arundel Street, W.C., M.P.; general charge. £32,000*. December 3, 1930.

THOMPSONS ENTERPRISES, LTD., Middlesbrough, cinema proprietors, etc.—Registered April 7th, £3,000 debenture to T. Thompson, Airedale, The Crescent, Linthorpe; general charge (subject, etc.). *£25,000. November 11, 1930.

BRITTON AMUSEMENTS, LTD.—Registered April 7th, £1,200 debentures; general charge. £1,000. February 12, 1931.

TWICKENHAM FILM STUDIOS, LTD.—Registered April 7th, £15,000 first debenture, to Westminster Bank, Ltd.; charged on Alliance Studios and 112 and 114, St. Margaret's Road, Twickenham, etc., also general charge. *£20,000. April 10, 1930.

ASHTON-IN-MAKERFIELD PICTURE HOUSE, LTD.—Registered April 8th, £1,500 charge, to H. F. Watson, Peewit Cottage, Felixstowe; charged on Queen's Picture House, Ashton-in-Makerfield. *£1,700. May 28, 1930.

BOURNEMOUTH LITTLE THEATRE, LTD.—Registered April 14th, £40 and £50 debentures, part of £10,000; general charge. *£1,397. July 3, 1930.

HOME CINEMA FILM LIBRARY, LTD. (late GATERS EXCLUSIVE PICTURES, LTD.), London, W.—Registered April 7th, £1,600 debentures; general charge. *Nil. April 16, 1930.

CESTRIAN ENTERTAINMENTS, LTD., Chester-le-Street.—Registered April 2, £7,500 (not ex.) mortgage, to Lloyds Bank, Ltd.; charged on land at South Burns, Chester-le-Street. *Nil. March 18, 1931.

PALLADIUM (SOUTH SHIELDS), LTD.—Registered April 7th, £1,000 debenture, to T. Thompson, Airedale, The Crescent, Linthorpe; general charge (subject, etc.). *£5,000. January 12, 1931.

STOCKWELL AMUSEMENTS, LTD.—Registered April 7th, £1,000 debentures; general charge. *£1,000. April 11, 1930.

* Amount of debt according to last available return.

SATISFACTIONS.

NEW EMPIRE, LTD., London, E.C.—Satisfactions registered April 9th, £14,000 and £12,000 registered July 10, 1928, and £12,000 registered September 8, 1928.

LOUGHBOROUGH NEW EMPIRE, LTD.—Satisfaction registered April 7th, £2,000, registered March 10, 1923.

CENTRAL PICTURE PLAYHOUSE AND CAFE (MAIDSTONE), LTD.—Satisfactions registered April 10th, £5,000, registered July 9, 1921; also registered April 13th, £5,000, registered October 23, 1920, £8,000, registered June 21, 1921, and £12,000, registered October 4, 1922.

SLOUGH CINEMA, LTD. (late CARRERAS CINEMA (SLOUGH), LTD.—Satisfaction registered April



Divina, Revel and Alois, a clever troupe of acrobatic dancers, in the Pathe Studio, where they "shot" a novel item for an early issue of "Pathe-tone Weekly"

8th, all moneys, etc., registered February 17, 1930.

MACCLESFIELD MAJESTIC PICTURE HOUSE, LTD.—Satisfaction registered April 10th, all moneys, etc., registered February 28, 1923.

BURLINGTON PICTURE HOUSE, TORQUAY, LTD.—Satisfactions registered March 11th, £3,000 (not ex.), registered June 28, 1920, and £4,750 (not ex.), registered February 22, 1929.

HANLEY PICTURE PALACE CO., LTD.—Satisfaction registered March 10th, £2,254, registered December 20, 1921.

BRITISH EXHIBITORS FILMS, LTD., London, W.—Satisfaction registered March 12th, all moneys, etc., registered April 23, 1930.

ASHTON-IN-MAKERFIELD PICTURE HOUSE, LTD.—Satisfaction registered April 2nd, £2,000, registered April 5, May 19 and October 29, 1930.

BACKHOUSE & DRINKWATER PICTURE PALACES, LTD., Dalton-in-Furness.—Satisfaction registered March 30th, all moneys, etc., registered July 14, 1913.

NEW GRAND HALL (CAMBERWELL), LTD. (late SIMON BERNY, LTD.).—Satisfaction registered April 1st, £5,000, etc., registered March 16, 1929.

CARLTON SUPER CINEMA, LTD., Manchester.—Satisfaction registered April 2nd, £9,250 (not ex.), registered March 28, 1930.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

HUTKENALL THEATRES, LTD.—J. H. Judd, of 119, Cavendish Drive, Leytonstone, E.11, was appointed Receiver on April 15, 1931, under powers contained in debentures dated February 9, 1931.

MARINA THEATRE, LTD.—G. H. Bullimore, of 15, Upper King Street, Norwich, was appointed Receiver on April 21, 1931, under powers contained in first mortgage debenture dated November 8, 1930.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd. state that the market closed on the following quotations:—

NAME.	VALUE.	LAST WEEK.	THIS WEEK.
A. P. P. H.	ord. £1	18/3	16/9
Assoc. Talking Pies. ....	....	1/7½	1/4½
Assoc. British Cinemas ....	....	5/3	5/-
Do.	pref. £1 f.p.d.	—	15/6
Blunt & McCormack ....	....	—	—
Brit. Int.	ord. 5/-	6/6	5/4½
Do.	pref. £1	19/-	18/6
Brit. Instr.	ord. 10/-	2/9	2/7½
Do.	def. 1/-	-/9	-/9
Brit. Lion	def. 1/-	-/2	-/2
Do.	pref. £1	2/-	2/-
Brit. Filmcraft	ord. 5/-	—	—
Brit. & Dom.	def. 1/-	-/4	-/4
Do.	ord. £1	2/1½	2/3
Brit. Screen Prod.	5/-	—	—
Brit. & For.	ord. 5/-	—	—
Brit. Phototone ....	....	—	—
French Do. ....	....	—	—
Blattner	def. 1/-	—	—
Denman P.H.	£100 7% deb.	95	96
" Con. ....	....	94	93
Gaumont Brit.	ord. 10/-	11/9	9/6
Do.	7½% £1	16/-	16/-
Gainsborough	ord. £1	6/10½	6/10½
Do.	def. 1/-	-/7½	-/7½
Gen. Theatre	pref. £1	9/6	9/-
Do.	6½% deb.	79	74
Met. Cinema	ord. 10/-	—	—
Do.	def. 1/-	—	—
Movie Colour ....	....	-/7½	-/7½
Morgan Film Service ....	....	—	—
Non-Flam.	ord. £1	—	-/9
Do.	def. 1/-	—	-/1½
New Era N.P.	ord. £1	—	—
Do.	def. 1/-	—	—
P.C.T. Cons.	7% £1	19/-	19/3
P.C.T.	" B " £1	19/-	19/3
P.C.T.	7½% pr. or. £1	17/-	17/-
Stoll Th.	ord. 5/-	5/-	—
Tussaud's	£1 pref	27/-	25/3
Do.	def. 1/-	5/-	4/9
United P.T.	£1	2/8½	2/1½
Do.	7% deb.	82	80
Union Cinema	def. 1/-	—	—
Do.	10% 5/-	1/-	1/-
Welsb. F'rson-Flider	8% £1	1/-	-/9
Do.	ord 1/-	-/1	-/1



Stella Willins, the 1931 Champion Lady Typist, with a record of 124 net five-stroke words a minute for a whole hour, gave a demonstration at Warner Brothers' office on Monday. Mrs. Stewart (right, seated) seems to be planning to increase her already formidable output of publicity lineage for Warners

Some Trade Newcomers

STAR CINEMAS (LONDON), LTD.—Private company. Registered April 27th. Capital £1,500. Objects: To carry on the business of proprietors and managers of cinemas, theatres, etc. The provisional directors are: H. Williamson, 16, Holmdene Avenue, S.E.24, secretary; Irene Holden, 953, Finchley Road, N.W.11, clerk. Secretary: H. Williamson. Solicitor: A. S. Fisher, 4, Broad Street Place, E.C.2. Registered office: 193, Wardour Street, W.1.

CARLTON CINEMA (ACTON), LTD.—Private company. Registered April 27th. Capital £500. Objects: To carry on the business of proprietors of cinematograph theatres, etc. F. G. C. Catling is first and permanent director. Solicitors: M. A. Jacobs, 4B, 73/4, Jermyn Street, St. James's, S.W.1.

H. & R. PROPERTIES, LTD.—Private company. Registered March 4th. Capital, £100. Objects: To acquire land, house and other property, to conduct and manage cinematograph theatres, playhouses, variety or other theatres, etc. Secretary: L. H. Findlay.

FORUM THEATRE.—The Forum Theatre, Ltd., was registered as a "public" company on March 7th, with a nominal capital of £80,000. The objects are to acquire from H. A. Yapp, J. S. Beard, A. P. Bigelow, F. Bradford and H. K. Randall, the lease of the Forum Theatre, Fulham Road, S.W., and to carry on the business of proprietors or managers of cinematograph and other theatres, etc. The first directors are: A. P. Bigelow, Grosvenor House, Park Lane, W. (chairman and managing director of Initial Services, Ltd., and director of Modern Cinemas, Ltd.); J. S. Beard, F.R.I.B.A., Dukes Mead, Manor Lane, Gerrards Cross, architect and surveyor (chairman of Modern Cinemas, Ltd.); F. Bradford, Fircroft, Gerrards Cross (governing director of Bradford & Co., Ltd., and director of Modern Cinemas, Ltd.); H. K. Randall, "Dunluce," 23, Lancaster Avenue, Hadley Wood, Barnet, solicitor; H. A. Yapp, "Uplands," Oakfield, Wimbledon Common, S.W.19 (managing director of Modern Cinemas, Ltd.). Solicitors: W. R. J. Hickman, Randall & Stammers, Coventry House, South Place, E.C.2. The registered office is at Forum Theatre, Fulham Road, S.W.

MAULE PRODUCTIONS, LTD.—Private company. Registered March 5th. Capital, £100. Objects: To acquire the business of a cinematograph film producer now carried on by R. P. Maule, of 40, Shaftesbury Avenue, and 163, Wardour Street, W., as "Maule Productions." The directors are: R. P. Maule, 15, Porchester Gardens, W.; Mrs. Ella B. Maule, 15, Porchester Gardens, W. Solicitors: Herbert Z. Deane & Co., 265, Strand, W.C.2.

BRITISH INDUSTRIAL FILMS, LTD.—Private company. Registered April 14th. Capital £200. Objects: To carry on business as producers of cinematograph plays and films, both silent and talking, etc. The first directors are not named. Solicitors: Bartlett & Gluckstein, 199, Piccadilly, W. Registered Office: 25, Shaftesbury Avenue, W.1.

RICHARD DOONER'S ENTERTAINMENTS, LTD.—Private company. Registered April 29th. Capital £5,000. Objects: To carry on the business of proprietors and managers of theatres, music, concert and dancing halls and entertainment rooms, film producers, etc. The subscribers are: R. Dooner, 2, Office Road, Maesteg, Glam, amusement caterer; Hettie Isaacs, 109, Queen Street, Cardiff, clerk. R. Dooner is first and permanent managing director. Solicitors: C. J. Hardwicke, 109, Queen Street, Cardiff.

CANTLAY PATENTS, LTD.—Private company. Registered April 30th. Capital £10. Objects: To carry on business as agents for marketing, selling, leasing patent rights and inventions appertaining to sound photography and sound apparatus of every description. The first directors are: D. Cantley, H. B. C. H. de Blij and O. D. Jones. Secretary: G. S. Philip, 101, Leadenhall Street, E.C.3.

ST. JAMES' PICTURE HOUSE, LTD.—Private company. Registered April 8th, in Edinburgh. Capital £100. Objects: To carry on the business of entertainment and amusement proprietors and managers for the production of cinematograph films, etc. The directors are: J. Hamilton, 13, Park Terrace, Queen's Park, Glasgow, picture house manager; Mrs. I. C. Hamilton, 13, Park Terrace, Queen's Park, Glasgow. Secretary: R. F. McMath. Registered Office: 79, West Regent Street, Glasgow.

ASSOCIATED METROPOLITAN PRODUCTIONS, LTD.—Private company. Registered April 13th. Capital, £1,000. Objects: To produce, finance, exploit, turn to account and deal in motion picture plays, etc. The first directors are to be appointed by the subscribers. Solicitors: Sanders & Co., 149, Regent Street, W.1.

REAL ART PRODUCTIONS, LTD.—Private company. Registered April 15th. Capital £100. Objects: To carry on the business of cinematographers, photographers, producers of motion picture films, whether talking, sound or silent, etc. The first directors are to be appointed by the subscribers. Secretary (pro tem.): G. O. Mitchell. Solicitors: Norman Hart & Mitchell, 21, Panton Street, S.W.1. Registered Office: Broadmead House, 21, Panton Street, S.W.1.

OXFORD CINEMA COMPANY (GRIMSBY), LTD.—Private company. Registered March 9th. Capital £100. Objects: To carry on the business of cinematograph proprietors and agents, etc. The subscribers are: T. Wiseman, 591, Breerton Avenue, Cleethorpes, Lincs., cinema manager; Doris E. Wiseman, 591, Breerton Avenue, Cleethorpes, Lincs., cashier. T. Wiseman shall be permanent governing director and chairman whilst holding one share. Solicitor: H. T. Kearsley, Grimsby. Registered office: 87, Oxford Street, Grimsby.

At the C.E.A. Meetings

What the Branches are Saying and Doing

London's Confidence in L.C.C. Sunday Opening Committee

A meeting of the Executive Committee of the London and Home Counties Branch was held at Broadmead House last Wednesday, with C. A. Mathes in the chair.

The SECRETARY (Arthur Taylor) reported the enrolment of 14 new members since the last meeting, making a total Branch membership of 523.

County Representatives Co-opted

The CHAIRMAN moved, and H. P. SELWYN seconded, the adoption of the report of the L.C.C. Sunday Opening Committee, which referred to the fact that a Joint Committee had been set up consisting of the Legal, Finance and Parliamentary Committee of the General Council and the L.C.C. Sunday Opening Committee of the Branch, to deal with the Sunday Performances (Regulation) Bill. Discussion took place regarding the Clause in the Bill relating to the interpretation of a substantial demand in a locality for Sunday Opening, and the members were of opinion that this clause should stand as now drafted.

Discussion ensued on other provisions of the Bill, in which Major A. J. GALE, Alfred LEVER, THEO. H. FLIGELSTONE and Capt. ALFRED DAVIS took part. REGINALD V. CROW reported that the clauses had been considered seriously by the Joint Committee.

The CHAIRMAN said that he would like to see representatives from the surrounding districts of London on the Joint Committee, and it was agreed to suggest that the following be co-opted: Theo. H. Fligelstone, representing Essex; Ben Jay representing Middlesex, and Capt. Alfred Davis, representing Surrey.

Confidence in L.C.C. Committee

On the motion of Mr. FLIGELSTONE, seconded by JAMES TILNEY, a hearty vote of thanks was accorded to the L.C.C. Sunday Opening Committee for their work, which had the entire confidence of the Branch.

Mr. CROW reported that he had sent a letter of thanks to all those Members of Parliament who had voted in favour of the Bill, and in cases of Members who had voted against the Bill he urged local exhibitors to get into touch with these Members, so that they might explain the position more fully.

Conference Programme

A report was presented of the suggested programme of the Annual Summer Conference to be held at Brighton for the week commencing June 23rd, and the matter was referred back to the Branch representatives on the Joint Conference Committee.

Special Meeting to Discuss Rentals

A discussion took place regarding the question of film rentals, and it was agreed on the motion of Mr. CROW, seconded by Mr. TILNEY, to convene a General Meeting of the Branch for the 8th May, to consider the film situation, especially in regard to:—

- (a) The question of pre-release;
- (b) The fixing of the date of general release;
- (c) The question of an all-in programme;
- (d) The grading of percentages for programme pictures;

this meeting to be followed by the usual half-yearly luncheon to the members.

K.R.S. Prepared to Meet Committee

The SECRETARY read a letter from Frank Hill, Secretary of the K.R.S., stating that his Society would be prepared to meet the Executive Committee of the Branch in regard to the matter already mentioned. The Secretary was instructed to ask Mr. Hill for a date for this meeting after the General Meeting had been held.

General Council Report

Mr. CROW submitted a report of the proceedings of the General Council Meeting held on the 15th April, and the proceedings then terminated.

Birmingham Deprecates Cheapening of the Industry

A meeting of the Birmingham Branch was held at the Chamber of Commerce, Birmingham, on Friday, April 24th. OSCAR DETSCH was in the chair, and was supported by 34 members.

After preliminary business, a member raised the question of the continued reduction in prices of admission, and certain suggestions were made with a view of recommending a minimum price. After considerable discussion it was resolved

that a letter be forwarded to all members, pointing out that the continual reduction of prices was cheapening the industry, and in the long run would not always be an advantage, and suggesting that the minimum should be for evening performances 4d. and for matinees 3d.

Commission on "Talkie" Replacements

A member informed the meeting that certain talking installation firms were offering their service

men a commission of 10 per cent. on orders for replacement parts when visiting houses. Members were advised to satisfy themselves thoroughly that the replacements as suggested were absolutely necessary, and instances were given of excessive prices being charged. The Secretary was requested to inform the General Council thereon.

Discussion also arose with regard to the charges for maintenance, and members were of opinion that there should be a more reasonable adjustment on the charges made, and the Secretary was requested to bring this before the notice of the General Council.

General Council Meeting

Councillor HEWITSON and Councillor McDONALD reported upon the General Council meeting.

A deputation, of which W. H. Bull was a member, had, they reported, waited upon the Ministry of Labour, who had asked to be supplied with information regarding conditions concerning labour, etc., and a resolution was carried that the questionnaire should be filled up and the figures and statistics required be given.

Councillor HEWITSON impressed upon the members that, should they have any difficulty in filling up the questionnaire which would reach them shortly, they should communicate with the Secretary or a small committee to assist them.

The Liverpool licensing position was being very carefully considered by the General Council, as it was felt that such restrictions might be enforced in other districts, and members were advised to adhere strictly to the more reasonable conditions prevailing in Birmingham.

The General Council Committee was dealing with the question of maintenance charges, the question of films in hotels, and the all-important question of film rentals.

In connection with this, it was recommended that if 40 or 50 per cent. was paid for pictures no cinema could expect to make a profit, and members were urged that the maximum to be paid for a super picture should be 33 1-3 per cent., with the supporting items included, and for the ordinary programme film 25 per cent. for the full programme.

Members were reminded that bookings beyond the authorised period of six months were illegal, and should members have entered into such illegal bookings, they should be repudiated by notice to the renters concerned. Should any difficulty arise with such repudiation, the General Council would be only too willing to assist.

Sunday Performances Bill

A long discussion arose upon the position with regard to the Sunday Performances (Regulation) Bill, which has now received a second reading, it being pointed out that amendments would be made before the third reading, and many suggestions were made whereby the interests of members might be safeguarded.

Testimonial to Mr. Ormiston

The CHAIRMAN trusted that every member would forward a donation to the Ormiston Testimonial Fund, as everyone would have knowledge of the wonderful service Mr. Ormiston had rendered to the trade. Councillor HEWITSON strongly supported this appeal as some recognition of his services.

Eastern Counties Think G.C. Action Statesmanlike

The following resolution was passed at a meeting of the Eastern Counties Branch at Norwich last Wednesday:—

That the Eastern Counties Branch appreciates the efforts of the C.E.A. on behalf of its members with regard to Sunday opening, congratulates the Association on the statesmanlike action in the way in which the Bill has been put forward, and urges it to take steps to see that provision for a fixed rate of percentage for charity on a general basis is included in the Bill.

F. H. COOPER (Chairman) said there were many points which were well worth discussing. Sussex had hit one nail on the head in pointing out that, hitherto, when they had been allowed Sunday opening, it had been without any forced contribution to charity. The London Branch had always put forward the argument that they did contribute a certain percentage of the takings to charity. In the Bill now before the House local authorities were to be given power to say what the percentage should be.

Charity Begins at Home

Charity, it was said, should begin at home, and it did seem to him to be an unfair procedure to force a cinema proprietor to hand over to charities money he might be badly in need of himself.

E. V. BARR urged that the C.E.A. should go forward as a body to secure Sunday opening, and then leave it to each member to decide for himself whether he would open or not. He could imagine that there would be

no better day for business for the seaside proprietor than a wet Sunday.

The CHAIRMAN agreed that they must go all out to secure the right to open on Sunday.

Mr. BARR: The antagonists must have some salve for their conscience, and the salve is to say that exhibitors must make a contribution to charity. Nevertheless, it is better for cinema proprietors to secure Sunday opening on these lines rather than not at all.

J. A. BLADES: I take it the policy of the C.E.A. will be to try to amend the Bill, with a view to modifying the clause regarding the contribution to charity?

The CHAIRMAN said the effort to get the clause amended would have to be made in the Committee stage, and it should be the policy of exhibitors to help the C.E.A. in any steps they took.

"Statesmanlike"

Alderman J. G. BROWN, C.C., welcomed the Bill. Though he did not suppose he would make a practice of Sunday opening, he thought the C.E.A. were to be congratulated on the statesmanlike way in which they had approached the question. He felt that if they had attempted to go for a Bill on broader lines there would have been little chance of its being carried into law, because in places throughout the country there were puritanical opponents to Sunday opening.

It could only be carried through on the lines of each district being given the option. The licensing authority was generally an authority voted into its powers, and they had the remedy of dealing with opponents when the elections came on. Continuing, Mr. BROWN said it was not morally right, if they were to have Sunday opening, that they should be penalised by being compelled to give away a certain amount of the money they took.

In reply to V. E. Harrison, the CHAIRMAN said if a referendum were necessary in any locality the Branch of the C.E.A. would, no doubt, give every assistance to an individual member.

The resolution was then passed unanimously on the motion of Alderman BROWN, seconded by Mr. BARR.

Matter for the Individual

The question of film rentals again came forward, and D. M. ATTREE repeated what Mr. FIELD said at the last meeting, viz., that it was a matter for the individual exhibitor. He did not see what the Association could do beyond advising members.

D. F. BOSTOCK said the answer to the problem was for exhibitors to get together in their own towns and decide what they could pay.

V. E. HARRISON said when he offered to pay 25 per cent. on the programme he found that the travellers gathered up their papers and prepared to leave. (Laughter.)

E. H. FIELD said he had no difficulty in getting films at 33 per cent. for the programme.

Children and "A" Films

In his General Council report, Mr. COOPER said one of the most serious questions they had to face was the question of children seeing "A" films in the company of parents and guardians, as the position had been affected by the Liverpool decision. He believed that already in Liverpool the exhibitors had seen a 30 per cent. decrease. No doubt this was caused because parents, who previously had been desirous of giving their children a treat, did not attend themselves if they could not take their children.

"You will not be able to feed your own children soon," said the CHAIRMAN. "If you are to be told where you can take them and where you cannot take them, surely that is interfering with the liberty of a subject."

A resolution, as follows, was moved by Mr. FIELD, seconded by Mr. ATTREE, and carried unanimously:—

That this Branch supports the C.E.A. in any action they may see fit to take with regard to the Liverpool decision concerning children and "A" films.

Bigger Supply Than Ever

Speaking on the booking period, the CHAIRMAN there was no need for members to go beyond the period allowed, and the General Council suggested that they should keep well inside the period instead of going beyond it. They knew that there was a bigger supply of films than ever coming forward shortly.

Devon and Cornwall Wants Amendments

At the monthly meeting of the Devon and Cornwall Branch at the Savoy, Plymouth, Major A. O. Ellis in the chair, there was a long discussion on the Sunday Performances (Regulation) Bill. It was opened by W. BAYLY, who said that, although personally he did not want Sunday opening, he felt strongly on the principle of the Bill. To his mind, the charity clause was very objectionable. If Sunday opening was

wrong in principle, or in morals, giving the proceeds to charity did not make it right. The charity clause was a sort of salve to conscience, and he was strongly opposed to it in any shape or form.

As to local option, it appeared that if this were included in the Bill, the cinemas that had opened in the past would continue to open, while in cities like Exeter exhibitors would have no choice in the matter. He wanted general Sunday opening instead of local option. Exhibitors could then please themselves whether they opened or not.

Danger of the Bill Being Dropped

The CHAIRMAN explained that the London and Home Counties framed a Bill which they hoped the Home Secretary would introduce in Parliament, but, instead, the Home Secretary introduced a Bill of his own, and included the two clauses now objected to. It was suggested that if these two clauses were not accepted, there was the danger of the Bill being dropped.

C. BROW (Tavistock) did not agree with the suggestion that they should accept the Bill as it stood because of the possibility that if amendments were attempted the Bill would be lost. The Branches should insist on amendments. He had a seven days' licence at Tavistock, but could not use it because the Council (the owners of the hall) would not sanction Sunday opening, although the general public was largely in favour of it. He suggested a more virile fighting policy. Hitherto they had let things go by default and allowing the opposition to rule. London had not been so keen on the job as it should have been.

The CHAIRMAN suggested that there was another side to that. If members discussed the matter with their local M.P.s they would find that a large number of votes were won through "postcarding" by opponents of the Bill. Members of Parliament got fed up with this bombardment.

"Like a Cat Watching a Mouse"

The Council, he continued, was also of opinion that the Bill would not go through without the local option clause. If the maximum percentage was fixed in the charity clause, it would be of value to members. With Sunday opening in being he thought certain local people would be watching exhibitors like a cat watching a mouse, to see that every member of the staff had a full day off once a week, and that there was a fully qualified staff in the box on Sundays.

HARRY HARCOURT said although he did not want Sunday opening for himself, he was in favour of it for those who did want it, and for the comfort and entertainment of the public in general. If it were correct that London was in favour of the Bill, they should be careful to take no action that would prevent London from getting the Bill.

W. PICKLES also said he took the stand that if it were decided that cinemas should open on Sundays, they should have the right to open and conduct their business without having to pay one penny for it. It would, however, be a mistake to open cinemas where there was a distinct feeling against it.

He was, however, in favour of local option. If there was a strong feeling in favour of Sunday opening it was always possible to alter the composition of the licensing authority.

Motions were carried as follows:—

- (1) That the Branch recommend that the charity clause to the Sunday Performance (Regulation) Bill be optional; and
- (2) That the Local Option Clause be deleted. If Sunday opening was right, it should be national and apply to all cinemas.

District Committees Appointed

District committees were agreed upon for the various areas in the two counties, the committees to meet within their areas to discuss questions of film rental, etc., and report to the Branch.

Good Prices or the "Sack"

Major A. O. ELLIS, emphasising the necessity for this step, called attention to certain information he had gleaned in London. Reading between the lines, it seemed to him that, as far as the Big Five were concerned, America had told their London heads that if they could not get old prices they were going to be "sacked." London had told Branch managers the same thing, and the Branch managers had handed it on to the poor devils of travellers. He regarded that as an absolutely clear sign that exhibitors were winning and that prices were crumbling to pieces.

Exhibitors were sitting tight in regard to booking, and America was making one big effort to hold their ground, and threatening everyone with the sack if they could not get the old prices. If exhibitors carried out the idea of holding back prices for three months and said they could not afford to pay more than a certain percentage they were going to win.

Northern Branch Sits in camera

Members of the Northern Branch held a special meeting a week ago, for the purpose of considering the Sunday Performance Bill. No details of the discussion were given to the Press, who were excluded from the meeting, but it is understood that certain suggested amendments to the Bill were forwarded to the Association headquarters.

Scottish Section

Cinema Club Cameos

The monthly luncheon of the Cinema Club (Glasgow) takes place in Green's Playhouse Caf', on Friday, at one o'clock prompt. The speaker for the day is E. E. Crooks, F.C.I.I., the manager of the Glasgow branch of the State Assurance Company. His subject is "The Developments of Fire Insurance." Mr. Crooks has a reputation as a racy after-luncheon orator. A business meeting of members is to be held immediately after the luncheon to consider the balance-sheet of the last fancy dress ball, held in St. Andrew's Hall, and to allocate the profit made.

Entry forms for the King Golf Trophy competition have now been issued by Convenor Sammy Bendon, and that energetic "sport" is now taking names for the annual golf outing to Gleneagles, the date of which is Friday, May 22nd. The "all in" tariff for that day is £1, and to permit of perfect arrangements golfers who intend to be present should see that their names and their pound are in Sammy's safe keeping early.

Frank Manson's New Job

Frank Manson, who used to be quite a prominent personality in Glasgow trade circles before he went into the hotel business at Southport, has been appointed superintendent of the Buchanan Retreat, Bearsden, an institution for aged citizens of Glasgow, of which the governors are the Lord Provost and Magistrates of Glasgow. Frank's former trade colleagues will join us in wishing him success.

A.B.C. Projects Advancing

Building operations in connection with A.B.C.'s new houses at Riddrie, Glasgow and Hamilton are being carried on fast. The Regal, Hamilton, is now well on the way to completion. The roof is on the building and the contractors for the interior work are rapidly getting things into shape. The Regal will have a seating capacity of 2,200, and looks like being completed about the beginning of July, well ahead of schedule.

The outside structure of the Riddrie house is nearly ready for roofing, but it will be at least three or four months yet before it is ready.

B.T.-H. Capturing Contracts

A few weeks ago I told you that the Miners' Welfare Institute, Bannockburn, had made application to the Central Committee of the Miners' Welfare Fund for a grant to instal "talkies" in the cinema which is run in the local Institute. A grant of £1,200 has been secured, and last Tuesday evening Manager Willie Mann fixed a contract for B.T.-H. sound

on film equipment with the Bannockburn committee. B.T.-H. seems to be getting a fair share of recent contracts for the Kinema, Stranraer, Picture House, Campbeltown, and the Operetta House, Edinburgh, have all chosen that system.

Musical Switch

J. Gordon Ritchie, who has been musical director at the Picture House, Hamilton, has relinquished that position to join the Anchor Liner s.s. *Transylvania* as pianist and musical director of the orchestra. Albert H. Hunter, late of Cranston's Picture House, Glasgow, was appointed to succeed Mr. Ritchie at the Picture House, and took up his duties at the Hamilton hall last week.

Tom Timmins' Latest Enterprise

Baillie Tom Timmins, the popular Vice-Chairman of the Scottish Branch, C.E.A., has secured a lease of the Gothenburg Picturedrome, Cardenden, from the owners, Bowhill Public House Society, Ltd. The Society has controlled the Picturedrome for close on 20 years, but with the advent of the "talkies" the directors decided to lease the premises. Baillie Timmins enters into possession at the end of the month and has entered into negotiations for the installation of Western Electric apparatus. With the Cinema de Luxe, Lochgelly, the Picture House, Denny, and his latest acquisition, it looks as if Tom is going to blossom out as controller of a circuit.

Romeward Bound

Scotland is to be strongly represented on the British contingent that is going to Rome for the International Conference. The various sightseeing tours and functions that are included have caught on with the exhibitors' womenfolk and families, and I hear more than one exhibitor complaining of the raid that has been made on his bank-book. Mr. and Mrs. Ormiston and family, Herbert J. Green and the Misses Green and Louis Dickson are all studying Woolworth's editions of the Italian language!

Renting Staff Changes

Tom Johnston, who has been with F.B.O. as cameraman for the Topical Budget, has joined the staff of Audible Filmcraft. He is to be cameraman for British Screen News.

Rothsay Canopy Crashes

Some alarm was caused at the Palace, Rothsay, last Tuesday, when the canopy on the outside of the entrance crashed on to the pavement. Fortunately the incident took place at a time when there were not many people passing, and although there were a few narrow escapes no one was injured.

The Mystic Craft

Lodge Anima (Glasgow), No. 1223, held a regular meeting last Friday, when degrees were conferred on four candidates by P.W.M. Jack Kissell and P.W.M. James Wallace. The Lodge paid a fraternal visit to Lodge Burnside last night (Tuesday), when Bros. William Shaw, P.W.M., and Kempself, D.M., took part in degree work.

Cinemazine Novelties

Ideal's Sound Cinemazine is maintaining its reputation for the unusual. Some of the subjects garnered by Andrew Buchanan and his staff of cameramen are of a type never yet seen on the film, sound or otherwise.

There are famous personalities who have never hitherto been persuaded to face a film camera; the art of flying dealt with from an entirely novel angle; stars of the stage who are making the acquaintance of a vast new public in a sound film, and fashions dealt with from an angle never hitherto attempted.

It can be stated without disclosing secrets that Cinemazine is managing to secure some really luscious "plums."

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News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Liverpool Projectionists' Meeting

There are signs of the Guild of British Projectionists becoming active on Merseyside, where it is commonly admitted there is plenty of scope for useful educational work amongst operators. J. Ward, second engineer for the Gaumont British Corporation, has completed arrangements for a lecture on carbons, illustrated by the film "Strike Up Friend Ship," to be given at the Rialto Picture Theatre, Liverpool, at 8 p.m. on Sunday next, May 10th. Managers as well as operators are invited to attend.

Education by Films

Bootle Education Committee has adopted the suggestion of Councillor Walter Scott (managing director of the Gainsborough Cinema, Bootle), by making provision for the presentation of films in their new Breeze Hill Secondary School for Girls. Councillor Scott, who is an ex-chairman of the North Western C.E.A., is deputy chairman of the Bootle Education Committee and chairman of the Higher Education Sub-committee.

Manufacturer's Testing Theatre

Bromilow & Edwards, engineers, of Bolton, who are now manufacturing talking picture apparatus and have installed six sets, have at the top of their works premises a room fitted with a few plush chairs, a screen sheet and the "talkie" apparatus. This little theatre is used for testing and experimenting.

New Rules for Liverpool

Liverpool Theatres and Public Entertainments Committee of the Justices contemplate enforcing more stringent rules to regulate standing room in local picture theatres. The new rules stipulate that gangways of 3 ft. 6 in. should be left clear.

When the matter was mentioned at Friday's meeting of the magistrates, R. K. Milne, who appeared on behalf of the cinema licensees, pointed out that they had only had three days' notice of the regulations. He asked for an adjournment of the court, so that the views of licensees might be obtained. The justices acquiesced.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

School Teachers View South Pole Film

Last week about 300 Sunderland and district teachers attended the Havelock Cinema, Sunderland, to pre-view the film "With Byrd at the South Pole," which is being shown at the Havelock this week. They were unanimously of the opinion that the film was a masterpiece of screen realism, and many teachers expressed their intention of setting the story as a lesson for the scholars. The writers of the best essays are being invited by the management to see the film free.

Unemployed Musicians' Band

Local unemployed musicians will form a band, which has been engaged by the Sunderland Corporation to give performances in the Roker Park during the summer months. The musicians forming the band have all been displaced by the "talkies."

Leeds and District

(Representative H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Silents Still Popular

The going-over of the Headingley Picture House in Cottage Road to "talkies" on Whit Monday will mean, not as previously stated, that there will be only one silent picture house in the city, but two. In addition to the Picturedrome at Hunslet, I am reminded that there is still the Miners' Institute in East Leeds. I am told, too, that there is still a good clientele for silent films, for not only do these two silent houses in Leeds

do a goodish business, but also I hear of people actually taking the tram or bus to Guiseley and one or two other places to see the now old-style silent pictures.

A Familiar Figure

A familiar figure is missing from the front entrance of the Scala Theatre. Known to many members of the trade and the public as "Mac," William McDermott, who has been doorman since the theatre was opened in July, 1922, has left to take up a position at the Leeds County Court. As smart as he is big and upstanding, "Mac" will be missed in the trade.

Sheffield and District

(Representative: George W. Hopkinson, 60, Peveril Road, Ecclesall, Sheffield, S.W.)

Uniforms for Firemen

Sheffield City Council is to be asked by the Watch Committee to pass a resolution making it compulsory for firemen in cinemas to wear uniforms identifying them as such. It is also recommended that all attendants in the auditorium be not less than 18 years old and shall wear conspicuous armlets as well as distinctive uniform caps. Some time ago the National Council of Women invited the C.E.A. to send representatives to a conference on film matters, and these were among the questions raised. The National Council has been co-operating with the Watch Committee.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Schools Come to the Cinema

It should not be long before we see schools joining forces with the cinema for the purpose of additional juvenile education, and judging by the fact that 800 boys from the Saltley Secondary School and three elementary schools attended the Ritz, Bordesley Green, on Wednesday to view a "motor manufacturing" film, Birmingham will not be slow to take advantage of such an innovation. It is significant that the initiative came from the schools, that the performance was paid for by them and that the scholars attended during ordinary school hours, evidence of a growing realisation on the part of the local educational authorities that the cinema has something to offer in instructional films to supplement ordinary forms of tuition.

Effect of the Cinema on Children

Under the auspices of the Birmingham Cinema Enquiry Committee, a meeting for teachers was held at the University on Thursday evening, at which the following resolution was proposed: "That in view of the fact that the cinema plays such an important part in the life of the child to-day, it is important that the teaching profession watch its development and influence, with a view to taking advantage of the usefulness and checking harmful tendencies and effects."

"After the Show" Dances

The "After the Show" Dance seems to be a popular innovation with Midland exhibitors. On Monday last the combined staffs of the Grange and Coronet held a revel at the Crown Hotel, when between 150 and 200 attended. By this means the staffs are provided with an evening's entertainment, and profits go to swell the annual outing fund. W. East Smith, manager of the Grange, who was responsible for this particular function, announces "more to come."

Benevolent Fund Calling

Thursday's mail brought a letter from T. Holdstock, hon. secretary of the Birmingham and Midland Cinema Trades Benevolent Fund (Sports Section), enclosing his broadcast for the coming golf and snooker tournaments. His catchy "Sports Section Calling" should have the desired effect of making these enterprises the big success of the year.

Disciples of the Willow

The cricket club promoted under the auspices of the Birmingham Film Renters Sports Club should have an interesting season ahead. Vic Smith, the hon. secretary, tells me that the club has been balloted to play in the First Division of the Birmingham Suburban Cricket League, whilst they have been successful in obtaining Phillip's Engineering Co.'s ground on the Pineapple Estate, King's Heath, for their "pitch."

More of 'Em

A. Dowding, manager of the Stirchley Empire, has requested me to bring to the notice of the cinema trade the activities of the Birmingham Cinema Cricket Club. Net practice commences at Cannon Hill Park this week-end, following which arrangements are being made for a series of matches. F. Capper, chief operator at the Stirchley Empire, is acting hon. secretary.

News Reel Theatre for Birmingham

Birmingham is to have a cinema devoted entirely to the exhibition of news reels. I was informed over the week end that the Select Theatre, in Station Street, has been acquired for this purpose, and when reseating and re-decoration has been completed, will open as the Fox Movietone News Theatre, with programmes of an hour's duration.

Projectionists Elect Leaders

The annual general meeting of the Birmingham Court of the Guild of British Projectionists and Kinema Technicians was held on Sunday. Election of officers and executive for the ensuing year formed the business of the meeting.

Changed Hands

The Picture House, Kenilworth, I am informed, has changed hands, and now comes under the control of W. Strong, of the Alexandra Theatre, Coventry. The house is to be closed for a short period for redecoration and reseating, and the installation of the Western Electric sound apparatus.

Bromyard Hall Burnt

The Church Street Cinema, Bromyard, Herefordshire, owned by Mr. and Mrs. Diacoff, was during the past week completely destroyed by fire. It is believed the fire originated on the stage.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 45541)

Seat Phones for Elite

To cater for the quite considerable number of people who suffer from deafness, the management of the Elite, Nottingham, are installing ear phones in the front row of the dress circle. A small extra charge is being made for their use.

A Summer Change

Another innovation at the Elite affects the restaurant. As from Monday last all table d'hôte hot luncheons and dinners were discontinued and a cold buffet substituted. In other words, the restaurant is being turned into a cafe, pure and simple, for the summer months.

Bristol

Highbury Congregational Church

An announcement in these pages last week that the Highbury Congregational Church was to be sold and transformed into a cinema, gave rise to some alarm in Bristol Congregational circles. We regret that by an error in transcription, it was implied that Bristol's famous church was to undergo this change, and are assured that such is certainly not the case. The report was intended to refer to the church of the same name at Cheltenham.

South Wales

Right to Censor Posters

Bridgend (Glam.) Council members, at last week's meeting, sharply criticised pictures exhibited on hoardings and other places advertising film shows in the town. During the discussion it was asked whether the Council had power to censor such pictures, and the Clerk (Mr. J. T. Howell), in reply, said that by the Act of 1925 every urban authority with more than 10,000 inhabitants was entitled to do so. It was decided to defer the matter pending the result of the census.

"Dicky" Dooner's Enterprise

Everyone in the film trade in South Wales was interested in the registration the other day of a private company to carry on the business of proprietors and managers of theatres, film producers, etc. Interested because the name of Richard Dooner appeared as first and permanent managing director. "Dick" Dooner, of Maesteg, is Wales' best-known and certainly best-liked showman. He is one of the "old brigade," and it is good to know that he is as lively and enterprising now as ever.

"Passed"

"Outward Bound" was privately shown at the Theatre Royal, Barry Dock, last week to members of the Barry Council. After the show the Council unanimously agreed to its being publicly screened within the Council's administrative area.

To Open in July

The New Theatre, Cardiff, which, as reported in THE BIOSCOPE some months ago, is to be turned into a cinema, will open at the end of July. Mortimer Dent, of course, will be the controlling power.

Irish Free State

(Representative: Joseph P. Sanders, 43, St. Joseph's Place, Dorset Street, Dublin)

Silents' Lost Appeal

The Olympia Theatre, in which revue and vaudeville form the staple fare during the week, has for some years past presented motion picture programmes on Sunday nights, but these have now been discontinued as from Sunday last. As there is no sound projection equipment in the Olympia, silent pictures had to be shown, and it was found that these had almost completely lost their appeal for the public. It is the intention of Morrison & Bradlaw, the lessees, to reopen on Sundays early in August, probably to coincide with Horse Show week. During the interval between now and then they will instal sound apparatus, and this will be used to provide occasional contributions to the weekly variety programmes.

Notable Film Figure's Visit

Last Friday evening T. S. Delahanty, general manager of the Pathé R.K.O. Export Corporation, arrived in Dublin for a three-day visit, arranged primarily to provide an opportunity of conferring with Sean Reynolds, who represents P.D.C. in Dublin. This is the first time a New York executive has travelled to Dublin since the Pathé interests were acquired by the new Pathé R.K.O. Export Corporation, and I understand that, as a result of the visit, intensive developments have been planned.

Presentation to Stage Manager

Before leaving Dublin on Friday last to take up his duties on Monday in the Paramount Theatre, Manchester, Daniel Treacy, stage manager of the Capitol, was presented by the staff with a fitted travelling case.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

At It Again

Beaten at one turn, would-be censors in Northern Ireland come up grim and determined at another, so much so that exhibitors and renters wonder what really is the game that is being carried on. First the police committee pass regulations, then refer them back, then give the trade complete satisfaction for the time being by deciding to drop regulations for 12 months. No sooner has the ink on the official

notification had time to dry than they alter their minds, and lay the matter open to immediate controversy by deciding that the regulations will come up again in six months time.

Why?

The reason why is not far too look for. The Film Committee of the Churches went along with a strong deputation and again demanded that the suggestions they had put forward should be put into force at once, and to temporise with them the Police Committee have brought down a veritable storm. They have decided to review the whole position in six months time. The trade will decide on what action it will take at the monthly meeting of the White Cinema Club this week. Its decision will be to all intents and purposes the same as before, that under no consideration will it agree to new regulations.

A Threat

In the meantime the trade is all the more strengthened, for the opposition have stated that either the cinemas accept their suggestions, or there will be worse in store for them. The words of one of their spokesmen were: "A storm is brewing for the managers if they do not agree to our terms." The trade cares little

for these threats and will fight. It is not even put out as the veiled hint that a new censorship will be pressed for if the regulations are not accepted.

Going "Talkie"

The Crumlin Picture House, Belfast, is arranging to change over to "talkies" and is hoping to be ready for the new order on June 8th. The system installed will be R.C.A.

Slight Damage

Promptness of the staff of the Mountpottinger Picturedrome, together with the good work of the Belfast Fire Brigade, prevented serious damage when a fire broke out at the house soon after a matinee performance. The only damage was caused to the screen and the "talkie" loud speaker horns, and the house will be closed for 10 days in order to have the necessary renovations carried out.

In Brief

In order to meet the wishes of its patrons, the Picture House, Coleraine, is now having 2,000 ft. of sound news in each of its programmes. St. Columbs Hall, Derry, has closed down for its annual refit and redecoration.

Another H. & G. Theatre 3000-Seater for Commercial Road

Plans have been prepared and a contract will shortly be placed for another cinema for H. & G. Cinemas, Ltd., of which Phil and Sid Hyams and Major A. J. Gale are directors. This time they have chosen a position in East London, an island site in Commercial Road, where stands an old derelict brewery. Demolition of the old buildings is to be put in hand very soon.

The new theatre has been designed by George Coles, F.R.I.B.A., who made the drawings for the Metropole, Victoria, and the Trocadero, Elephant and Castle, both controlled by the same company. His plans provide for a building with a capacity of 3,000 seats. As is usual with George Coles, there is again something novel about the design, an innovation that appears to have distinct possibilities.

This unique feature is in the provision of waiting and circulating space for incoming patrons. It takes the form of a system of tunnels, leading direct from the main foyer beneath the auditorium to the cheaper seats, feeding always from the front of the auditorium.

An additional subway will feed the better class of seats, again feeding from the front of such seating.

The front elevation is to have a vertical treatment, reminiscent to a point of that of the Metropole, Victoria. Dominated by a large central window, its plain surfaces will be in terra cotta, while a further feature will be a treble line Neon lighting installation round the entire frontage.

The main entrance foyer will have dimensions of 46 ft. by 56 ft., and will be equipped with island payboxes. From it tunnels will connect with the stalls, while broad stairways will lead to the circle waiting foyer and to a large tea room, which will occupy the whole width of the building above the entrance.

From front to rear the auditorium will measure 150 ft. It will be distinguished by a flat ceiling treatment, recessed at the sides and stepped and coved. These steppings will be the medium for the whole of the concealed lighting, and there will be—*mirabile dictu*!—no chandeliers or hanging lanterns. In its general treatment, the theatre will be essentially modern, inspired by the contemporary French school.

A noticeable tendency in the planning of the auditorium is the manner in which sight

lines have been considered, so as to make it easy for the eye of the patron to connect with the focal point—the screen. From a quarter of the way down the side walls merge gently towards the proscenium arch in a definite flat curve, which will lead the eye subconsciously in the desired direction.

Orchestra on a Lift

In front of the proscenium opening, which will be 54 ft. wide and 30 ft. high, will be a spacious orchestra pit. This will be distinguished by a lift which will elevate the entire orchestra to the level of the stage, independent of the organ console.

All the latest devices will be provided on the stage, which will be 80 ft. by 27 ft. in dimensions. A large type screen will be positioned, while arrangements will be made for the installation of a wide screen.

The downward system of ventilation will be adopted in the auditorium, and in every other mechanical detail the theatre will represent the most advanced practice.

Ken Nyman's Acquisition

The Montpelier Cinema, Empress Street, S.E., has just been acquired from Shipman & King by Mr. K. E. Nyman, who proposes to reopen the theatre on May 11th.

The Montpelier, which is one of the oldest cinemas in London and the only one which directly occupies part of the site occupied by licensed premises, is being thoroughly modernised and brought up-to-date. The Mihaly sound system is being installed.

* * *

Ernemann III projectors, with Hahn Goerz high intensity arcs, are being installed in the new Princess Cinema, Liverpool, which is to open this month. The operating box equipment contract is in the hands of the Waltham Cinema Supply Co., whose Liverpool manager is A. Wigley.

* * *

Demolition is proceeding apace at the Public Hall, Redditch, which has been closed during the past month; at present only the outer shell remains. On the site Gaumont-British are to erect a real super, which, it is understood, will be capable of seating about 900 patrons, and endeavours are to be made to have the hall ready for reopening towards the end of the year. Wm. T. Benslyn, F.R.I.B.A., of Birmingham, is the architect,

Modern Cinema Technique

Technical News and Notes

British Mohair Association

The information given last week in these columns describing the setting up by the British Mohair Association of a standard of quality for mohair velvet and mohair plush was received with satisfaction by exhibitors, who have suffered all too frequently from the use of unsatisfactory mohair substitutes. It is emphasised that the Association is in no way concerned in the marketing of mohair products; its present activities are confined to securing agreement among its members of a specification of quality which shall be regarded as a minimum and in making this new standard known to mohair-users everywhere. The step is one which will be heartily welcomed by every fabric-user, as it is aimed solely at his protection and will not in any way prevent the reasonable and healthy competition among themselves of the component members of the Association.

Merely Mutilation

Film mutilation materials till accumulates, but it is unfortunately impossible to spare space each week for the examples sent in to us. The one illustrated to-day and sent in by G. Miller, of Botcher-gate, Carlisle, is remarkable because the savage flash-marks, consisting of punches, scrapes and whitewash, are at the tail-end of a nice long fade-out. This sort of fade-out is one which even the most vindictive of flash-marks could be expected to follow without flashmarks. Incidentally the letter contained in another panel on this page shows that the mutilation problem is one which is attracting attention in Hollywood also.



The end of a perfect fade out

Academy of Motion Picture Arts and Sciences

HOLLYWOOD, CALIFORNIA

April 14th, 1931

The Editor,
"Bioscope."

Dear Sir,

My attention has been called to articles on print mutilation in your issues of March 4th and 25th. May I extend compliments for the vigorous and progressive attitude indicated.

Very truly yours,
(Signed) LESTER COWAN,
Manager,
Academy Technical Bureau.

New Synchronising Lights

At the M.-G.-M. Studios they have introduced a new method of securing exact synchronisation marks for cameras and recording instruments. They are using special electric circuits with lights, so that there is a simultaneous flash on the camera and the recording instruments, thus removing any possible variation between speech and action. Simple and effective!

Ultra-Violet Effects

A good deal of fuss has been made over the current stage spectacle at the Roxy, where a lighting effect is being used in connection with "Les Papillons," which, it is said, has never before been attempted on the stage. A special glass stage has been constructed for the number and the dancers' costumes are treated with luminous paints, the butterflies and other decorations on the costumes becoming "animated" when lights producing invisible ultra-violet rays are thrown on the stage. Readers who have followed THE BIOSCOPE in recent months will know that this particular lighting effect has been described and discussed at length and detailed formulae

given for the manufacture of the necessary fluorescent paints. Moreover, the effects produced in this way were staged at Stoll's picture house many months ago by F. G. H. McCrae, who has experimented largely in this field. The Scotch have a pertinent proverb worth quoting, which says that some people "Can ne'er dae without they ower dae."

Interesting Needles

Some time ago in these columns I mentioned the Electrocolor needle, which now has a tremendous sale all over the world and offers very substantial advantages. It is a needle of organic origin which involves no wear whatever on records and can be used for as many as 200 runnings, with occasional easy repointing. My own difficulty with this needle in the past has been that, as most of the operations in making the needle were done by hand (and there are nine different operations) there was certain unevenness in the size of the finished product, and I found that a proportion of the needles would not fit some of the pick-ups. The company has now produced a new type of Electrocolor needle of exactly the same manufacture, but much thinner, and specially suitable for pick-up work. Exhibitors who have not tried these needles, especially on their non-syncopated equipment, can be recommended to do so. The needles are admittedly not equally well suited for all types of records, but the results they produce with average records will surprise the experimenter.

"Roughing Out" Films

I see they are announcing as a new development in Hollywood a system of preparing film scenarios which includes the taking of outstanding scenes on film as a guide to the director. Whatever virtues this system may have they are not new, for the late Charles McEvoy and I used the method 12 or 13 years ago. In those days scenes were "timed" very closely, and to get the footage down it was often necessary to exercise considerable ingenuity in arranging the action. It sometimes seemed that the simplest way to convey this action plot was to take a rough film of it. No attention

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was paid to the nuances of acting; we merely walked through the parts, though there was a tendency to act more as time went on. Nowadays, with sub-standard cameras so cheap, there is everything in favour of an author expressing his story in rough picture form, providing he is not tempted to proceed to complete direction. Obviously, every writer sees what he wants more clearly than he could describe it in words, and anyway the most carefully written description would often give a totally erroneous idea to a director of different culture and mentality. In my experience, professional novelists usually make wonderfully helpful critics, but as producers they are fine novelists.

Notable Publicity

I must congratulate the Crompton Parkinson people on the quality of the publicity matter they have been issuing lately. The layouts have been most original and, typographically, the work has been above criticism. The latest specimen to hand refers only with a detail, namely, the bearings for vertical shaft motors, but it deals with the subject in a way that must arrest the attention of even the most untechnical reader, while to the engineer it provides very convincing proof of the care and skill devoted to the small details of Crompton Parkinson products. The name of the firm is becoming very well known in the cinema world, and the quality of the publications issued from time to time provides at least one explanation.

Sturtevant Exhausters

The Sturtevant Engineering Co. have just issued an informative booklet on pneumatic despatch tubes for handling all kinds of documents and cash. As originators of the turbo-exhauster system for vacuum cleaning

in this country, it is only natural that Sturtevant should also design the first turbo-exhauster for operating pneumatic tubes. The company is owner of a patented system which provides that no power shall be wasted when only a few tubes are in operation—a notable advance on the old system, which was very costly in operating current. Pneumatic delivery tubes are not usually employed in cinemas and have, therefore, only an indirect interest for exhibitors, but the basic exhausting apparatus is the same as that employed in the Sturtevant vacuum cleaners, and the tremendous amount of installation experience which the company has had in connection with this type of plant is, doubtless, one of the reasons for the great popularity of Sturtevant vacuum apparatus among exhibitors.

Edison Stand-by Batteries

With reference to our recent article on the use of Edison Storage Batteries as stand-by supplies for the emergency lighting in cinemas, we are asked to point out that B. Pontifex is now in charge of the department of New Distributors of Edison Storage Batteries, Ltd., dealing specifically with stand-by batteries for theatres, cinemas, hospitals, etc.

Poor West-End Reproduction

Exhibitors who come to London often express surprise at the relatively poor sound they find in some West-End theatres in comparison with what they have secured in their own provincial houses. One such exhibitor complained long and loudly this week of the quality of the sound in one very well-known house. He sat on the side seats and complained that throughout the performance he heard two distinct sound reproductions. In another West-End house the

other night three people found practically the whole of the conversation that was reproduced entirely unintelligible from the seats allocated to them. I have myself noticed that several of the West-End houses are far from perfect in this direction, and yet it is absurd to assume that it is merely a problem of size. Green's Playhouse in Glasgow, one of the largest houses in the country, can turn its sound down to the bottom fader level and yet have every whisper heard clearly in every part of the immense auditorium. The fault in most of these cases is not so much that of the projectionist as of the house manager.

Film Stock Figures

Quite unexpectedly I was asked this week for an approximate figure as to the total amount of raw stock used in this country in the course of a year, and I was amazed to find how difficult it is to arrive at an approximately accurate figure. But the figure I finally secured was in itself as surprising as the difficulty in the way of securing it, for it seems that something between 250,000,000 and 275,000,000 ft. of raw stock were consumed annually. This does not take into account negative stock, which probably accounts for the further 10 to 15 million feet. As an indication of how far this figure varies from the official figures of imports, it may be said imports are given as between 50 and 60 million feet, with a considerable proportion of these re-exported.

Trifling

One of my studio electrician friends says that the only things he really does not like about the moving pictures are the lights.

F. F.



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Should a manager throw all responsibility for sound on his projectionists—

How Managers Can Help Sound

—or are there ways in which he is specially qualified to help without offensive "interference"?

Sound has become one of the acutest administrative problems of the modern manager. He finds it difficult to decide how far he shall interfere with a matter which must, in the end, depend on people technically better equipped than he is. He has appointed qualified projectionists who know their job adequately. Thereafter, what is to be his attitude to sound? Shall he stand aside and wait till trouble develops on the principle that it is the projectionist's job anyway, and if anything goes wrong the projectionist must stand the racket? Or shall he take a critical attitude from the start and, in the aim of avoiding any chance of future breakdowns, risk the chance of being thought "nosey" and interfering by the projection box squad?

He wants to work in harmony and good feeling with his staff, but above all, he wants to avoid that terrible crisis when the figures on the screen go mouthing and gesticulating on but no sound comes from the horns. Of course, the boys in the box want to avoid that crisis too, but the manager cannot rid himself of the feeling that the final responsibility for trouble must ultimately be his.

The Manager's Peculiar Responsibility

The manager must always have a special responsibility for sound for another reason. The man in the box never hears sound, at any rate, not quite as the audience hears it. The monitor speaker says next to nothing as to the quality or volume of sound being put out. What he hears is a mixture of monitor noise and the rattle and din of his projection machinery and the comments of his fellow projectionists, helped or marred by the dubious acoustics of the projection room.

This means that he has little chance of hearing those small cracklings or raspings which sometimes are the advance guard of more serious trouble. On the other hand, it is not much good the manager hearing those noises if he has not sufficient technical knowledge to interpret the noises intelligently. But any manager can detect the presence of dirt in a projection box and criticise obvious disorderliness. And any intelligent manager is entitled to take an active part in regulating volume. He knows that the correct volume for his house is that level which makes it possible for every member of the audience to hear comfortably and without strain. That means close regulation according to the size of the audience, a matter the projectionist can hardly be expected to add to his other duties.

About those premonitory noises. A theatre sound engineer, writing anonymously in the *Herald* on these noises, points out that no projectionist can be expected to hear minute noises, such as those developing from microphonic valves, above the noise of his machines. The manager must report on these first. But there are other noises. Conspicuous among these, he says, are the twin devils of sprocket

hole and dividing line noise, commonly called "motor-boating" and "airplane noise." They are due to the guides which hold the film in place losing adjustment, so that either the sprocket holes or the framing lines come into the path of the exciting light. They are simply remedied by readjusting those guides.

Here the manager's co-operation is invaluable. The sprocket holes and dividing lines are on opposite sides of the sound track. Too radical an attempt to cure one trouble will result in the other. The manager should, therefore, be able to distinguish between these twin disturbances. They sound alike, but not exactly alike. Sprocket-hole noise is higher in pitch than framing-line noise. The manager who is willing to spend ten minutes teaching himself the difference between these brother noises can do so easily. It is only necessary to ask the projectionist to run a reel of film and deliberately move the guides out of place. Having fixed in his memory the nature of each sound, the manager is enabled to advise the projectionist how to remedy such troubles at once.

Flutter, says the same authority, is another of the troubles which the projectionist often cannot hear. Here the responsibility of the manager is confined to recognising flutter when he hears it and notifying the projectionists. Flutter is like excessive volume in that it causes vaguely unpleasant sensations to which only some small degree of education in sound can put a name. Suspect "flutter" whenever the product of your loud-speaker does not sound right and natural.

Faults Only Detectable in Auditorium

Flutter in the singing voices produces tremolo—a vibrating, throbbing effect, somewhat like the sound of the bass pipes of a large organ. In orchestration it produces an unnatural harshness and distortion. When very bad it can make even the speaking voice seem unnatural. It is most easily recognised in a piano selection—with that instrument the harshness is unmistakable. For this reason piano recordings are used in test reels designed to indicate the presence of any small or large degree of flutter.

Flutter is one of the greatest enemies to good sound, because its nature and presence are often unsuspected. The audience is displeased, and doesn't know why. It returns for the next picture and the next, and is still displeased because the manager of the theatre knows no more about this matter than they do. He may also be displeased, but that doesn't help his patrons. As for the projectionist, flutter must be pronounced before the limitations of his projection room allow him to hear it at all.

If at all possible, secure a piano test reel known to be free of recorded flutter, and

use it to check back upon your sound equipment whenever any harshness, tremolo or other unnatural sound appears.

Many breakdowns, of course, happen without warning, but others give fair notice. A loose connection, for example, will often create noises varying from the sound of tearing paper to rumble and thunder before finally tearing completely loose and stopping sound altogether. A dirty contact in the fader or in any volume control or rheostat, will sometimes sound much the same, and, also, sometimes become so bad as to stop sound completely. A microphonic valve occasionally grows worse with time and should always be removed at the first indication of trouble. Batteries that are noisy because they are run down will grow noisier as time goes on. Their characteristic sound is an irregular crackle, sometimes interrupted by the noise of tearing paper. The sooner the projectionist is requested to look to his batteries, the sooner will the audience be relieved from an annoyance that will never grow better of itself, but only worse.

Wise Manager and His Projectionists

All this is not to suggest that the manager should undertake to become an expert in all the technical details of sound production. He will not be popular with his box staff if he attempts to fill the special functions for which he pays them. But his help and comments will be intelligent and useful in the exact proportion in which he is well informed on sound in general and his own theatre equipment in particular. There are dozens of equipments on the market with special peculiarities, and the task of knowing all of them is a full-time job for an expert. But any intelligent manager can in a few months master the outstanding features of his own set and be able to diagnose its troubles. He should be able to tell when an exciter lamp is properly focused, what the various meter needles should register, and if he is tactful his knowledge of such details will give weight to any friendly comments he makes.

But if he has a really expert and conscientious staff in the box the less he interferes with them the better, beyond criticism of the actual sound in the auditorium. There is one exception, and that is if he discovers dirt anywhere in the box or on mechanism. Dirt in sound mechanism is more troublesome than anywhere else in the world. Even oil and grease must be regarded as "dirt" within the meaning of the act if it is in the wrong place. Oil on rubber insulation or rubber pads must lead infallibly to trouble, and dust on the floor may at any moment become dust on the fader or other vital points, and a loud enemy in the camp. For these reasons any manager is entitled to make a loud and pungent protest when he sees dirt. No projectionist worth his salt will permit dirt anywhere, and the other kind may legitimately be "bawled out."

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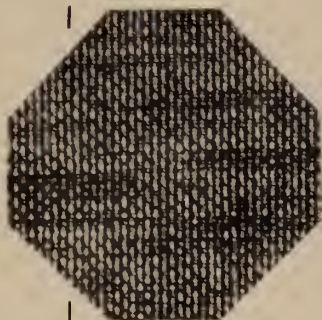
The backing used by B.M.A. Standard Mohair Velvet is guaranteed unstiffened and will remain tightly woven always. This ensures that the tufts of mohair fibre will never become loose, or drop out, and dust particles, being unable to penetrate the backing will lie on the surface and be easily removable with a vacuum cleaner.

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B.M.A. STANDARD MOHAIR VELVETS FOR THEATRE AND CINEMA UPHOLSTERY

Film Industries' Interesting Developments

It has been a matter of surprise to informed members of the trade that the reproduction equipment marketed by Film Industries Ltd., has shown relatively slow progress. Nearly everyone who has examined it, including *THE BIOSCOPE*, has pronounced it a set of unusual quality. Nevertheless, little has been heard of its commercial development for many months past. We think we are betraying no secret when we say that the reason for the slow progress with this, as with other companies, has been the difficulty of making satisfactory financial arrangements.

At first glance this may not seem a very obvious difficulty, but everyone who has tried to market a talking set on the hire purchase principle, the only terms on which many exhibitors can tackle the talking problem at all, know only too well how serious a matter this is. The more attractive and popular the set, the more rapidly grows the capital sum with which the company finds itself involved. What aggravates the problem is that the professional financing houses who specialise on this kind of business have been so badly bitten in the past by unstable companies that they are now reluctant to consider this kind of business on any terms.

A Fine Alliance

Fortunately, however, the problem has been solved in a particularly fine way by Film Industries Ltd. Arrangements have been made for the old-established firm of Johnson & Phillips to manufacture the entire equipment, including the mechanical sound-head, the amplifiers and the loud speakers. Moreover, a joint company has been formed to deal with the instalment finance business.

The advantages of this arrangement cannot easily be overrated. Few industrial firms have a higher reputation for quality and integrity than Johnson & Phillips, and the mere association of their name to the Film Industries' equipment will be an enormous asset. Moreover, the new finance will enable the company to embark on a progressive sales campaign. Under the new arrangements the cost of the set will be substantially lowered and very favourable three years' hire purchase terms and an unusually low service fee will be arranged.

The company claims with some justification that no talking set at any price has been marketed in this country which gives more satisfaction and fewer causes for complaint than Film Industries. There are certain reasons which explain why the breakdown possibilities of the F.I. set have been reduced to an unusually low level. One explanation lies in the type of loud speaker employed. It is pretty generally admitted among technical members of the trade that the F.I. speaker unit is particularly fine.

Certainly we know of no speaker which gives superior brilliance or such amazing volume for so low an input.

A Speaker You Can't Overload

It is a permanent magnet type of speaker using a magnetic field of unusual intensity, and though it operates at a trifling current it cannot be overloaded. We hope to give a more detailed report on this amazing speaker in a future issue.

Incidentally, it is to be noted that the Film Industry set is selling very well on the Continent. It was installed at the Marigny Theatre in Paris and has been used for the presentation of Charles Chaplin's "City Lights" there.

Making Records in the Projection Room



Using the Electrocolor Recorder

Every exhibitor must at some time or other have longed for facilities for making a record, announcing some particular event or fact, which he could use on his non-sync, or regular "talkie" equipment. Hitherto such a thing has been beyond his powers. As recently as two years ago, when we wanted to make a series of records at a cheap rate, we were informed that the lowest price possible was about £200 to £300, and even then results could not be guaranteed. Fortunately the situation has now been transformed and it is possible for the exhibitor to make permanent records for himself in a few seconds and with no difficulty whatever.

There are several obvious uses to which home-made records can be put. In the cinema many exhibitors are still running silent trailers, and an ingenious manager could often make great use of a "talkie" record commenting on forthcoming features. It is possible to do that at present, of course, by means of a microphone, assuming that there are no objections raised to his connecting a microphone to his equipment. But this involves the manager in person being constantly in attendance whenever the announcement is to be made. The use of a record does away with the need for securing anyone's permission regarding the equipment and is always at hand whenever it is required. In the same way records can be used for making announcements at regular intervals in the foyer or even outside the theatre, as well as permitting special announcements to be made from the stage.

Wonderfully Low Price

We have just had an opportunity of inspecting and testing the revolutionary device which makes all this possible. Perhaps the most outstanding thing about the Speak-ease home recorder, as it is called, is its price. It sells at 42s. 6d. complete with a first quality everlasting diamond needle. This diamond needle is made to precise specifications by a leading firm of London jewellers and is a diamond which normally retails at one guinea.

The recorder outfit can be used on any kind of acoustic gramophone. It consists of a very specially designed trumpet, a sound head with its recording diamond, as well as a simple and efficient tracking device.

Tracking is extremely simple. The aluminium record disc is laid over a thin rubber pad on any standard gramophone disc. The tracking needle, which is muted, engages in the outermost tracks of the gramophone disc and steadily pushes the recording diamond in towards the centre as the record progresses.

Do Not Shout At It

Operation is simplicity itself. One of the 6-in. aluminium double-sided discs, which retails at 6d., is placed on its pad, lightly covered with a special lubricant, and the needle lowered into position. After the disc has made one revolution, recording can begin. It is not necessary to shout: a clear voice close to the mouth of the trumpet need not be raised much beyond the conversational pitch to secure satisfactory results. The 6-in. discs will run for about 80 or 90 seconds, but 8-in. discs are procurable and operate with equal ease.

No subsequent treatment to the disc is necessary. It can instantly be played back on any gramophone, either acoustic or amplified, provided that only Electrocolor needles are used. There is no wear whatever to the record, and after a very little practice in modulating the voice, results of surprising quality can be obtained.

A disc prepared in this way by a member of *THE BIOSCOPE* staff was this week tried over a talking equipment, and the manager stated that the amount of ground noise was no greater than that on the majority of the talking discs he received and the reproduction had ample volume and was clear. We have ourselves heard several of these records and can testify to the high quality which can be secured.

Purchasers of these sets, which are being sold by the thousand, especially to the Continent, are constantly sending into the makers specimen records they have taken as "stunts." One man removed the back of his piano and secured an excellent rendering of a solo!

An Invaluable Asset

It must not be forgotten that the main object of the outfit is to record one voice, and this it does with singular purity, especially with the singing voice. In fact, the outfit is being used regularly now by professional singers and teachers of singing for the correction of vocal idiosyncrasies, and no less an authority than Kubelik has said that "the reproduction of the human voice is more lifelike than that produced from any standard recordings that I have listened to."

The whole equipment is much more than the toy which its price would suggest. It is a thoroughly practical method of instantaneously recording the singing or speaking voice with all its tonal peculiarities for every purpose where a detailed study of voice production is necessary.

We believe this is a device which exhibitors will find invaluable in a score of ways. Its use in connection with voice competitions and so forth is obvious, but it may also have a serious place in the regular routine of the programme. With a little practice and intelligence, exhibitors can make their own "talkie" announcements with greater ease and accuracy than they used to make the old black lantern slide announcements. The makers of the equipment are Electrocolor Products, Ltd.

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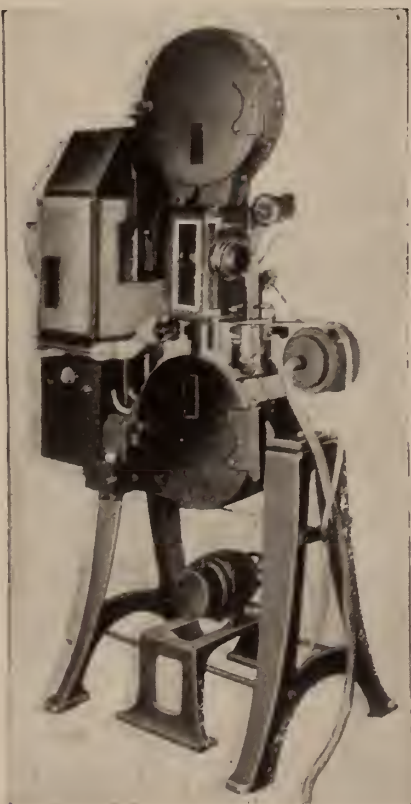
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Film Inspection and Repair Equipment

What part of the sound set is the synchronising rewriter? That is a question which was hurled at us the other day! Sound films have made the word "synchronism" and its attendant adjectives and adverbs such household words in the industry that one is apt to forget that it has any other connection save with sound. Actually a synchronising rewriter is a synonymous term for multiple rewriter, which useful instrument is to be found in most well-ordered cutting rooms.

With the aid of the multiple rewriter it is possible to examine four—in some cases half-a-dozen—prints at once at the same time, keeping them in synchronism with one another. A multiple rewriter that is inefficient can be a nightmare to all concerned, therefore it is advisable when purchasing one to make sure that it is of the highest possible standard in both design and construction.

Eliminating Step-Up Gearing

Such a rewriter is made by the firm of Andrew Hyslop & Co., Ltd. It is sturdy and remarkably compact, its overall dimensions being only 41 in. long by 15 in. wide, yet there is plenty of room for handling the four films.

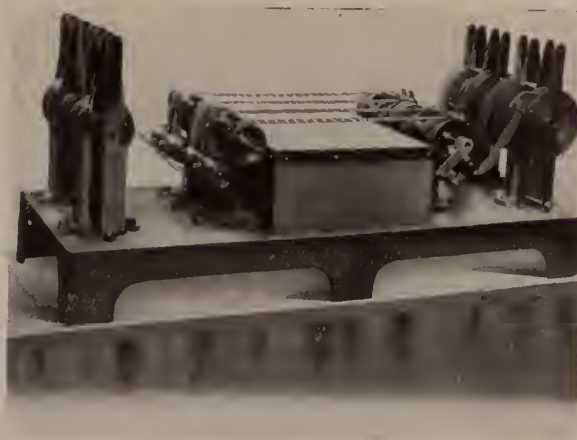
The rewriter is mounted on a cast-iron bed-plate. The shafting supports and sprockets are of gunmetal, a feature which has considerable bearing on the strength of the machine. All shafting is of ground steel and ball bearings have been employed at every possible point.

The sprockets are of exceptionally large diameter and have 48 teeth. This ensures rapid film movement without the need for step-up gearing.

Drive to the sprockets and take-up is by means of fine pitch roller chain, the tension of each chain drive being separately adjustable. A feature of the design is the efficient

The Hyslop multiple rewriter is used chiefly for editing.

In design and construction it is really excellent.



manner in which the chain guards have been arranged; it would be difficult indeed for the operator to be injured by inadvertent contact with the drive.

The film centres are friction driven through positive action type free-wheels of Hyslop's own design and manufacture, and a brake on each centre effectually deals with any trouble arising from the film on the feed spools over-running if winding is suddenly checked.

Film inspection is particularly simple in as much as the whole of the space between the feed and drive sprockets has been utilised to provide an illuminated panel. Two lamps are housed beneath a flat glass top and the ventilation of the space in which they are housed is distinctly efficient.

The machine is all metal, and, therefore, fireproof, an important consideration in cutting room apparatus.

Altogether this is an excellent example of what a multiple rewriter should be. The machine has been built to last and so designed as to be extremely simple to handle.

MAKING FILM JOINING EASY

Film inspection leads almost inevitably to film joining, that nasty tricky little job which can on occasion cause much wrath and bad language. There are, of course, numerous film joining devices, but in many cases these are more trouble than they are worth. The joiner marketed by Hyslop, however, is well worth looking over.

It is simple to operate and remarkably thorough in its action. The original design was American, but that model, being made of cast-iron throughout, was liable to extensive damage if it met with rough usage. The Hyslop model is exactly similar in design, but as all working parts are made of gunmetal, it is appreciably stronger.

In operation it is very simple. As will be seen from the illustration,

the device consists of two heavy metal traps, which themselves consist of two portions. The lower half of each trap consists of a knife with which the film held by the opposite trap may be cut. The upper half of each trap is a pressure plate which serves to hold the film on the register pins and in the film guide, which is on the top of the cutting portion of the trap.

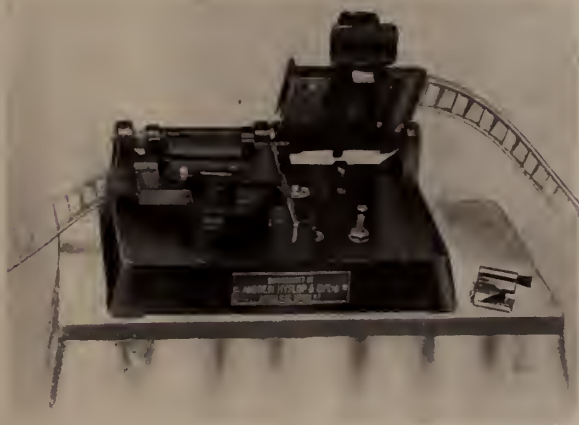
Easy, Isn't It?

The film to be joined is inserted into the traps and cut by the opposite sections. This cutting leaves a small overlap on the metal wall which can be seen between the two traps. As the film rests on the metal wall it is a simple matter to remove the emulsion with a small scraping knife (the knife is supplied with the machine). Thereafter, all that is necessary is to apply the film cement and clap into position the other trap. Leave it long enough for the cement to dry and then raise both the upper halves of traps. It will then be found that a perfect film join has been made.

The device makes the strongest possible join with the minimum of overlap, is simple to operate and enables joins to be made in a remarkably short time. What more can you want?

B.T.-H. Installations

The B.T.-H. Equipment continues to make quiet and unspectacular progress, but the uniformly excellent results it provides is a matter of general comment among exhibitors. B.T.-H. users seem invariably to be "boosters" for the equipment, and we understand that quite a number of new orders come in automatically and without solicitation, solely as a result of a chance inspection and hearing of the set. The new installations include:—Electric Palace, Bolton Colliery; Coliseum, Cheltenham; Picture House, Leith; Grove, Stratford; King's Hall, Walmer; Royal Theatre, Alfreton; Opera House, Kidderminster; Empire, Helston; Empire, Leith; Town Hall, Wellington, Som.; and Palace, Little Lever.



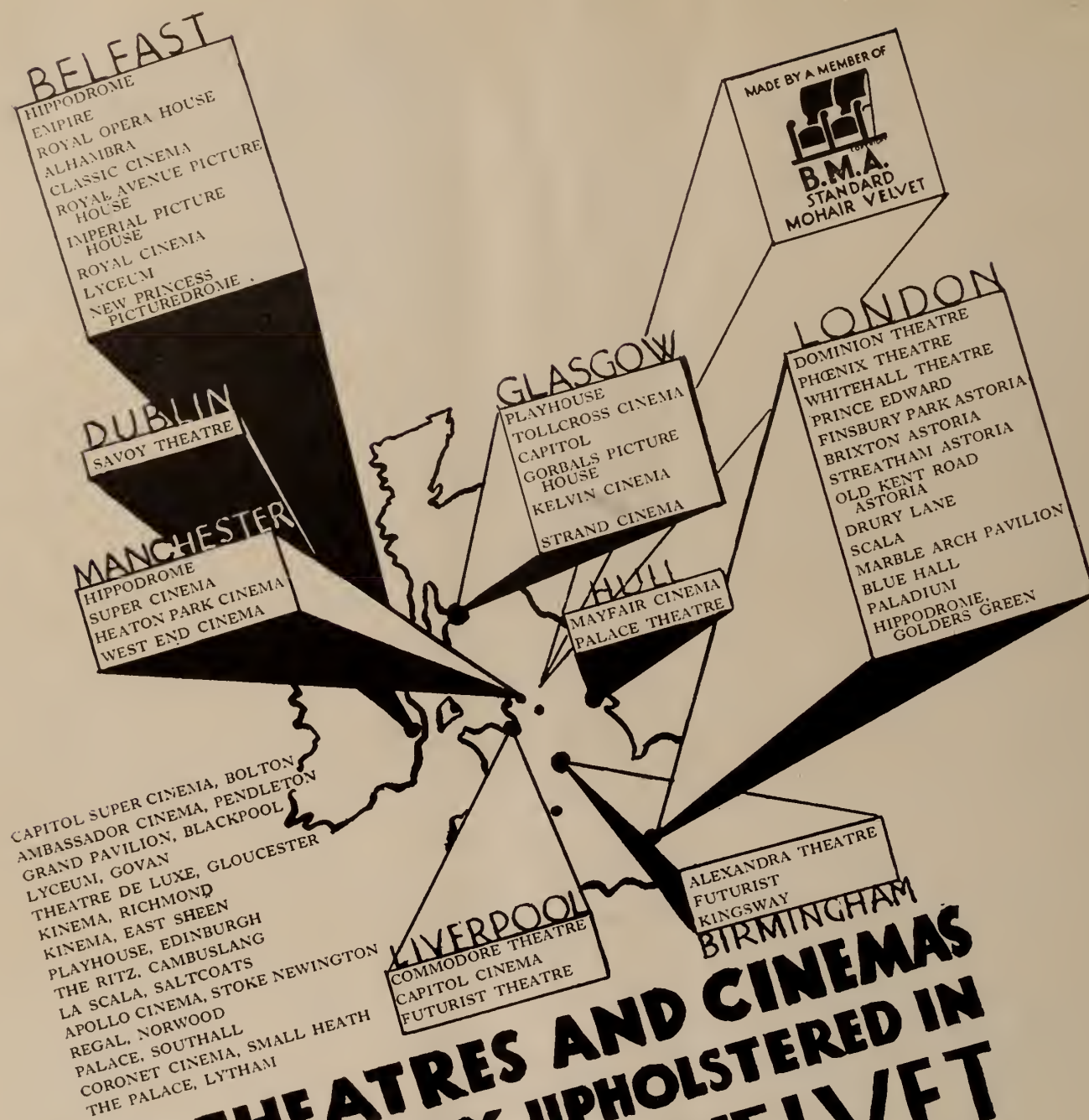
A device that makes film repair easy. This fine joiner, of which the working parts are gunmetal, is another Hyslop product

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MOHAIR VELVET
MANUFACTURED BY
LISTER & CO LTD
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SPECIALISTS IN THEATRE FURNISHINGS



A Fine Theatre Sign

Perhaps few of those who have seen the huge electric sign at the London Pavilion have given a thought to the remarkable ingenuity and considerable thought which have been expended in making this one of the most talked of features of London's entertainment.

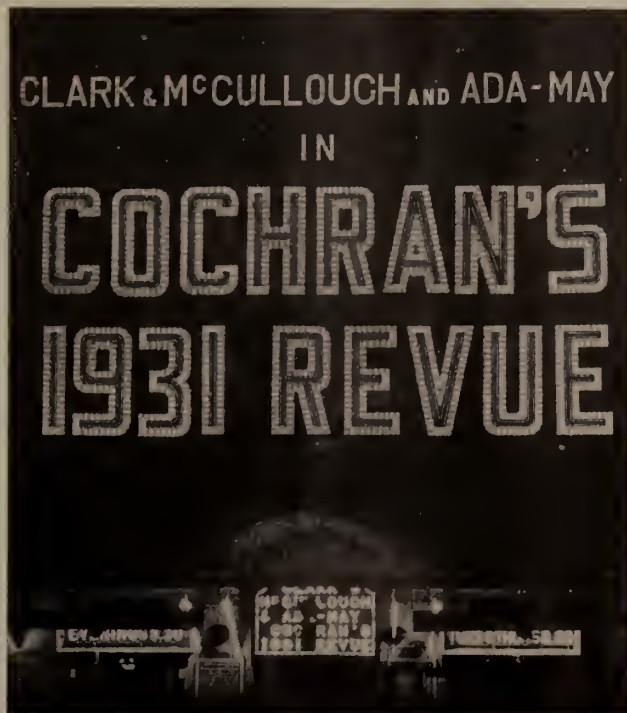
In the exceptionally short space of three weeks the sign was designed, constructed and erected. The letters are 9 ft. in height and are a combination of neon tubes and electric lamps. Over 1½ tons of lead coated steel and nearly 6,000 lamps have been used.

The centre of each letter is picked out by red neon tubing and this is surrounded by a triple line of lamps. Automatic flashing gear switches on first the neon tubing, then in turn each of the three rows of lamps. Finally, the sign blacks out to repeat. When the sign is fully illuminated it adds very materially to the brilliance of the whole of Piccadilly Circus.

One might be inclined to suppose that with letters of such magnitude the question of visibility could be entirely ignored, yet actually this one

point had to receive careful attention! Clear cut definition of the letters is essential, and to ensure this irradiation had to be avoided. Shape, spacing and colouring as well as

(Continued in column 3)



Advantages of Fluorescent Posters

Has it ever occurred to you that a fluorescent sign may be just the thing for that dark corner of your lobby? You know the sort of thing I mean—a poster which glows with coloured light. By daylight it may appear either as a black and white or as a coloured poster of the ordinary type, but at night, or in a dark corner, it will glow with wonderful attractive luminescent colours. The effect is achieved simply by flooding the poster with the rays from an ultra violet lamp.

The preparation of these posters is, of course, specialised and highly skilled work, calling for both artistic ability and a knowledge of the various fluorescent colours now available.

The range of these colours has been greatly increased of late, and this fact has had considerable bearing on the development of this new type of poster, as the scope of possible effects has been widened to a remarkable degree.

At present, posters are made in three main types. The first appears by daylight to be an ordinary black and white drawing, but under the ultra violet ray it changes to a coloured illustration. The second is a two-colour poster by day, but, under the ultra violet ray, the two colours are different. The third appears by day as an ordinary coloured poster, while at night the luminescence of these colours lends additional attraction to the design.

Vividat, Ltd., is a concern specialising in the production of posters of this character. The proprietors are Sir Arthur and George Ducros. Dr. Leonard Levy, the inventor of

the special powders employed in the process, is the scientific adviser to the company. The artist in charge is A. Gardiner, whose specialised work in aeroplane illustration is quite well known. It will therefore be appreciated that the concern is in the hands of experts, who will be satisfied with nothing but first class results.

The effects obtainable with these posters must be seen to be fully appreciated. Certain it is that a double crown poster of this type would be well able to hold its own against any ordinary six sheet display. Its advantage lies in the fact that it is, in effect, a primary source of light, while an ordinary poster is only a secondary source, and light, particularly coloured light, always attracts the eye.

It might be thought that the preparation of these posters would take so long as to render them valueless where the subject matter to be advertised is constantly changing, as is the case with cinema programmes. Actually, it is quite practicable to supply posters of first rate quality at three days' notice.

Vividat are proposing to rent to the exhibitor the necessary frame and quartz lamp on the basis of a weekly charge, and will undertake to maintain the sign in operation.

Should any exhibitor not favour the use of posters, it would be possible to have a set of letters treated by the process and thus to be able to arrange publicity matter to suit his own taste and convenience. The one point about this would be that the treated letters might require rather more careful handling than is sometimes accorded to sign letters.

J. C.

lateral visibility were all factors that had to be considered in the design.

While the Pavilion sign is, of course, primarily designed for night display, it is still a most imposing feature of the frontage during daylight. Were it not so it would not conform to modern requirements, which hold that a sign must be effective throughout the 24 hours.

Certainly the Pavilion sign is one of the best examples of exterior theatre publicity to be found in this country. It was designed, built and erected by the Strand Electric and Engineering Co., Ltd.

A Projection Record

What is perhaps a world record in projection has just been reported from the Missouri Theatre in St. Joseph. This theatre opened with Western Electric sound in August, 1928. It has operated since that time without a single shut-down and without requiring one emergency call from a service engineer.

It is interesting to consider what is behind a record such as this. The Western Electric service engineers quite frankly attribute a major portion of the credit to the projection staff, of whom there are four. They, on the other hand, modestly disclaim any special credit and assert that the whole thing can be attributed to a simple routine established when they first opened with sound pictures. In fact, this particular projection staff can see no reason why there should ever be emergency calls from any theatre. Continued checking of the equipment is, they say, the complete answer to this unusual freedom from interruption. There is also an unusually close co-operation between the projection staff and the Western Electric service staff, and this co-operation is perhaps basically the real explanation of the theatre's success.

The equipment is given a regular check-up once a week by the projection staff, in which every bit of the equipment is thoroughly examined. Every two weeks the Western Electric service man makes his additional inspection. It is needless to say there is a daily inspection by the house staff. Relays, switches, fader controls, etc., are all cleaned with carbona, valve bases and sockets are polished for perfect contact and are tested for defects in performance. The film pick-up amplifiers and photo-electric cell units are thoroughly checked and cleaned weekly and a minute check-up is made for that greatest of all bugbears, loose connections. There are daily checks for valves which are becoming microphonic.

Overtime for Servicing Essential

The projection crew has devoted much time to carefully studying the particular system in operation and each individual unit of the system is thoroughly understood by each man. Particularly is this true with regard to the circuits. It was not easily acquired and meant a good deal of grinding study, but has proved well worth while. An average of ten hours per week is spent on inspecting and servicing the equipment. In this respect the theatre management has gladly co-operated and willingly pays for the necessary overtime.

The record set up is sufficient indication that the theatre gets its investment in this overtime, repaid many times, and suggests that every theatre might benefit by a reasonable expenditure in the same way for this kind of work. The projection staff is satisfied that, without this extra time, the records set up could not have been established. They are also convinced that no one-man sound shift will ever be able to point to a similar record.

Noiseless recording has arrived !

and now NOISELESS



REPRODUCTION

BY WESTERN

ELECTRIC

**Another
great
service for
Western
Electric
exhibitors**

No more unwanted noises ! No more buzz ! No crackling to blurr the dialogue and spoil the dramatic silences ! Western Electric "New Process Noiseless Recording" is the remedy.

At last — after energetic research and unstinted expenditure of time and money — Western Electric have found the secret of eliminating the extraneous noises heretofore encountered in sound motion pictures.

But noiseless recording demands higher efficiency in reproduction — no machine or other undesired noises to interrupt the silence that up to now has never been really silent !

To prepare and tune up every exhibitor's set for New Process Recording, Western Electric engineers are now visiting cinemas all over the country. Western Electric are spending thousands of pounds to ensure this noiseless reproduction — but there is no additional charge to exhibitors. This is one more striking example of the way in which Western Electric are sparing neither energy nor expense to fulfil their pledges and increase Box Office returns to exhibitors having their equipment.



WRITE FOR FULL PARTICULARS TO :

WESTERN ELECTRIC CO LTD · BUSH HOUSE · ALDWYCH · WC2

Riviera Decorations

In the decoration of cinemas new arts and methods are constantly being tried out and, although the tendency is towards less ornamental schemes, great interest attaches to the progress of the work now being executed at the Riviera Cinema de Luxe, Manchester. Here an entirely new style of decoration is being introduced.

Sherwood Edwards, who, for the past six years has had pictures hung in the Royal Academy, and who is responsible for the decorations at this cinema, explained in an interview with THE BIOSCOPE that he had endeavoured to interpret and justify the picturesque title of the theatre. "My scheme," he said, "is reminiscent of old Italian style and is actually an adaptation of the principle of Gesso, with the objects modelled in light relief. To the beholder, the wall decorations will have the appearance of massive oil paintings."

First Travelling Stage

New Ideas for the Pond, Thornton Heath

Among the original features of the super which A. C. Matthews is to build at Thornton Heath will be a travelling stage. Designed to move horizontally, this stage will enable presentations to be arranged in the wings and then moved over noiselessly and in a few seconds to their correct position behind the footlights. This will be the first time that such a stage has been introduced, and will ensure that scenes may be set or changed very rapidly.

Another interesting innovation will be a covered car park, with a special covered entrance from the park to the theatre. Patrons will thus be able to enter the theatre and return to their cars without risking the inclemency of the weather.

Nor does this represent the sum total of

the Pond's novel features. The needs of the feminine patron will be more closely catered for, by way of rest rooms and cosmetic rooms, while Mr. Matthews is also talking about installing a crèche, where mothers may leave their children in charge of a competent nurse.

Situated near the Pond in the London Road, the theatre is to be known as the Pond. It is to have comfortable accommodation for 2,500 persons, and will be fully equipped with dressing rooms for stage shows and variety. The decorative scheme will be modern French, with concealed lighting in every part of the house.

Mr. Matthews is to make an immediate start with the work, and it is hoped to have the theatre ready for opening in October.



The Los Angeles Theatre just opened is the last word in luxury and magnificence. The auditorium is overweighted with splendid ornament and the imposing foyer (centre) has a colossal glass fountain nearly fifty feet high. Lavatories and rest rooms (left) are all individual rooms built in different coloured marble with all fixtures to match. On the right can be seen the miniature screen on which patrons in the lounge can keep in touch with the progress of the main programme inside

A super is to be erected by London and Southern Super Cinemas at Watford, and is to be of up-to-date construction, with seating accommodation for about 2,000 persons. An architect has not yet been appointed.

Principal contracts have been placed for reconstruction of the Florida, King's Park, Glasgow. James Gibson & Co., Ltd., Glasgow, have the building contract, and the whole scheme is expected to cost £20,000. Hamilton Neil, of Glasgow, is the architect.

Contract for building the Capitol, St. Albans, for Louis Morris, has been placed with Wm. F. Blay, Ltd., and work is to start at once. The existing building on the site is now being demolished. Martin Hatfield is the architect.

W. Civil, of Hencotes, Hexham, is to carry out the reconstruction of the Queen's Hall Hexham-on-Tyne, for Hexham Entertainments Co., Ltd., with which Thos. H. Scott is associated. Hetherington and Wilson, of Newcastle-on-Tyne, are the architects.

Building News in Brief

Within two months work is to start on the reconstruction of the old Elephant and Castle Theatre, South London. One of the oldest music halls in London, the Elephant was recently acquired by A.B.C.

Plans were originally prepared by Gordon Jeeves, F.R.I.B.A., but when A.B.C. became interested the scheme was modified, and the company's staff architect, W. R. Glen, is now in charge of the scheme. Premises adjoining the existing theatre have been purchased to allow enlargement of the hall, which is to have a capacity of 2,000 seats.

Cost of the reconstruction, according to published reports, varies between £60,000 and £100,000.

The Coronet, Notting Hill, W., which recently closed down, has now been acquired by P.C.T. from the late owners (Hintkennell Theatres, Ltd.). The theatre is being thoroughly reconditioned and brought up to date. It is interesting to recall that this house was possibly the first in London with back projection to be equipped with the "talkie" system.

Tenders will soon be invited for construction of the new cinema in Railway Street, Earlestown. Plans, by Lionel A. G. Prichard, of Liverpool, have been completed, and quantities are now in hand.

Archibald D. Dawnay & Sons, Ltd., of London, S.W., have the contract for steelwork for the new cinema at the Circus, Hendon, N.W., for London & Suburban Super Cinemas, while the Norris Warming Co., Ltd., of London, E.C., will carry out the heating and ventilating work. For this theatre Webb & Ash, of Baker Street, W., are the architects, and the Monnoyer British Construction Co., Ltd., of Westminster, the general contractors.

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ART SILK WORSTED
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LARGE STOCKS CARRIED READY
TO DYE TO THE SHADE YOU
CHOOSE AT SHORT NOTICE.

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PREPARED TO SUIT INTERIOR
DECORATIONS OR TO
ARCHITECTS' OWN DESIGNS.

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JOHN FOSTER & SON LIMITED
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QUEENSBURY

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or to

F. A. KING & SON
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cenium Curtains and Drapings is
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WAREHOUSEMEN.

VIVID FIRE SCENE

at

COVENT GARDEN

— "Gone were the fluttering
silk and hissing steam pipes; in
their place was a remarkably
vivid staging of Valhalla's fiery
heights all done by lighting."

— "Daily Express" Critic on Grand Opera.

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"We thank you for the Uniforms
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EXPERT REPRESENTATIVES ARE AT YOUR SERVICE

Showmanship Activities of Exhibitors and Renters

One of our illustrations this week shows a special Eastern setting arranged for the usual weekly orchestral presentation at the Palace, Luton. Quite an effective display, the scene was designed and painted by Manager Leslie C. Rogers and the musical director, Reg. Fisher. They also arranged the various lighting plots for the different numbers played in the "Oriental Melange" put over by the Palace orchestra—the "Rascals of Rhythm." With reference to this much appreciated stage turn-out, Manager Rogers writes:—

"The orchestra always gives a 15 to 20 minutes' performance on the stage, and it is our endeavour to have a different set each week. I need hardly tell you how difficult it is to arrange this, getting a scene appropriate to the music played with only a dozen or so cloths, a few odd flats and two sets of draperies. It often means repainting a back cloth and flats. Mr. Fisher and I find personal pleasure in daubing a cloth up to look something fresh to the audience, and it is surprising how much work it makes which has to fit into our usual routine. But when we hear the "hand" the presentation receives after the final number, we feel fully repaid for our labours."

Champions at Finsbury Park

With Saturday bringing the football season to a close, great interest centred round the visit of members of the Arsenal Club, which has distinguished itself by bringing the Football League championship to London for the first time, to the Paramount Astoria, Finsbury Park, on Friday evening. The Finsbury Park Astoria, managed by E. L. Dimmock, is on the Arsenal's "home territory," and the team, which made an appearance on the stage for the "first time ever," was accorded a great welcome. Herbert Chapman, the club's famous manager, was given a rousing reception, as were Captain Tom Parker and his boys, and their words were eagerly lapped up.



A very effective home-made setting devised by Manager Leslie C. Rogers, of the Palace, Luton, with the assistance of his musical director, for an orchestral offering entitled "An Oriental Melange." Clever boys with their hands—and heads—obviously.

Gaumont's Latest Teaser

Something will have to be done about Gaumont. In connection with "No Lady," their Lupino Lane comedy trade shown last week, they have evolved a clever paper puzzle, of which they presented us with a batch of copies. On the puzzle are five cunningly dissected coloured illustrations showing scenes from the film, and all that the victim has to do is to fold the paper in various ways so that each picture can in turn be revealed. Without having kept an accurate time-check, we would say that it was three-quarters of an hour before we got the better of the problem, so that we can testify to the ingenuity that went to its designing.

Imagine the scene that would follow the distribution of this toy to patrons. Mother would probably hand it over to Sonny Jim, and tell him to keep himself amused with it. Presently Sonny, realising that there was more in it than met his inexperienced eye, would appeal back to mother for help. She, as is customary with mothers, would say "Oh, go and ask your father." Here dad enters the scene. "Oh, yes, this is easy," he would say; "we'll fix this in a couple of jiffs." A couple of hours later he would hand it back to the lad, saying, "Aw, take

the blessed thing away, and don't bother me." By now they will all have had a stab at it, and as it bears a caption relating to the forthcoming screening of the picture, you can bet they would all be there on opening night.

Capitalising Sunday Opening

Butcher's have conceived the bright idea of linking up the present general excitement on the Sunday Opening question with the title of their British "talkie" "Such Is The Law," now on the eve of release. The firm is issuing to exhibitors a suggestion for letterpress posters with alternative wording, according to whether a cinema is in a district where Sunday Opening is allowed, or otherwise. In prohibited areas the following snappy wording has been suggested:—

YOU CANNOT
see films here
ON SUNDAY

but all the rest of the week you
can see the fine British Talkie

"SUCH IS THE LAW"

For theatres in districts where Sunday Opening is in force a slightly different angle of approach can be employed:—

SUNDAY OPENING
EVERY DAY OF THE WEEK

thanks to enlightened public
opinion, we can show you the big
British Talkie

"SUCH IS THE LAW"

Artistry in House Organs

Seldom has a more attractive house organ reached us than the "Broadway Bulletin," circulated among patrons of the Broadway. Shettleston, Glasgow. Although only running to eight pages, it is produced in a heavy cartridge cover, tinted light brown, the front carrying a drawing of the theatre, in orange, with the title of the publication and the name of the house in blue in panels at top and bottom respectively. Executed in an Old English face, these titles are extremely effective. The interior of the magazine, printed in up-to-date types, contains a well-written editorial by Manager K. M. Dunn, an interest article and some film gossip, with



Just the staff of one theatre! But as that theatre happens to be the Trocadero, Elephant and Castle, largest in England, it will be realised that the magnitude of this bunch is only in keeping with the size of the building. We did not have time to count them all, so you will have to do it for yourself, but at an estimate would place it somewhere round the 150 mark. In the forefront will be noticed Sid Hyams and Major A. J. Gale, with General Manager Mick Hyams in close attendance

the month's programmes displayed on the centre pages, with the titles of the feature films in big type in each instance. The inside front cover is devoted to information to patrons, while advertisements are confined to the remainder of the covers and to unobtrusive strips at the bottom of the pages. The printing is first rate, and the whole job suggests "quality." It should have a most telling psychological effect on patrons.

A Daily Diary

Another neat bit of work in the same category comes from the Biograph, Wilton Road, S.W. This house relies on a small diary, which can be fitted to the waistcoat pocket, each week's programme being given a two-page "spread," with pages at front and back on which the patron can make a note of engagements, day by day. The front of this little reminder bears a pleasant drawing of the open air, and makes the whole an attractive job. Printed by the Automatic Overprints Co., this diary is one that should commend itself to the interest of other managers who favour publicity of this nature.

Selling Bargain Matinees

One of the most imaginative "editorial leaders" seen in a cinema house magazine appears in the May issue of the "Forum Herald," which is the link between patrons and management at H. A. Yapp's Fulham Theatre. General Manager E. V. Collingridge is to be congratulated on a deft piece of work. This is it:—

THE FORUM HAS BARGAINS EVERY DAY BUT NOT IN THE BASEMENT

Bargains suggest to our minds crowds of people pushing and bustling endeavouring to obtain the very best article at the lowest cost. In order to obtain these bargains one invariably proceeds to the basement where swarms of people gather in rather a small space, creating an air of stuffiness.



Ideal and Palmer Newbould sent out a battalion of boardmen dressed in conventional bookies, racecourse garb to advertise "The Sport of Kings," running on pre-release at the Strand Tivoli

Our bargains are not sold in a stuffy basement, but viewed in a luxurious Theatre where you are able to walk into a comfortable seat without any trouble for 6d. and 1s. from 1.30 to 3.0. You will breathe the purest air, see the very best Talking pictures, variety and hear the finest Orchestra in the West of London.

The Forum bargain matinee is a sound proposition! What more could one ask than for three hours entertainment for sixpence or a shilling?

Studd's "Final" Effort

Manager Frederick J. Studd, of the Beaufort, Birmingham, put over an amazingly topical one during Cup Final week, in connection with his screening of "The Great Game," the Gaumont football film, during the latter part of the subsequent week.

As two teams from his district had the Cup Final to themselves, it was a moral certainty that the huge crowd would be largely composed of Brummagem folk. Therefore Fred—always one of the bright boys where showmanship is concerned—had distributed to hundreds of visitors at Wembley a small visiting card, inscribed:

MEET THE RIVAL TEAMS
IN THE GREAT GAME

Beaufort Cinema — At Home —
— Birmingham — Thurs., Fri., Sat.

We'll give him full marks for that one; and we'll expect to hear that he got full houses.

CLASSIFIED ADVERTISEMENTS

All communications should be addressed to the Advertisement Department, "The Bioscope," Faraday House, 8-10, Charing Cross Road, London, W.C.2.

SITUATIONS VACANT

"TALKIE" Engineering. Equip yourself for the new conditions of the cinema employment market. Send for Free details of our up-to-the-minute Talking Picture Engineering Course. Specialised instruction also offered in Electrical and all branches of Engineering and for all Technical Exams., including A.M.I.E.E. Write for Free Handbook, stating subject which is of particular interest.—British Institute of Engineering Technology, 333, Shakespeare House, 29-31, Oxford Street, W.1. 1286

ENGAGEMENTS WANTED

YOUNG MANAGER, experienced all branches Exhibition side, desires change. Accept small salary during trial.—Box 568, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2. 1285

HALLS AND SITES

MAGNIFICENT Corner Site, three frontages, prominent position on main bus route, densely populated, good class residential and business district (London). Area 16,000 feet. Building Lease or Freehold.—Apply Frank Swain, 170, Notting Hill Gate, W.11. 1282

FOR SALE

LARGE Cinema seating over 900. Finest in the District. Wonderful proposition. Just re-furnished and decorated. Freehold. Price £12,500.—Box 554, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2. 1283

KINEMA for Sale (Freehold), Shropshire; seating 700; nearest opposition four miles; Talkies installed. Good consistent profit. Audited accounts.—Box 556, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2. 1284


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CINEMAS FOR SALE

£500 "A little palace," on which a considerable sum has been spent in the last eight months; occupying fine corner position in very busy North London thoroughfare, and which has many thousands of workers in regular employment on which to draw, entirely to itself. Our Client wants £1,500 premium for his lease at £7 a week, but we are prepared to put forward offer of £500 premium at £15 a week rent. CLEMENT BLAKE & DAY.

£4,000 An unquestionably prosperous show; in the most popular seaside resort in the Irish Free State, in the principal thoroughfare. Is the most popular house in the town; seating 550. Has "talkies" and does a steady all-the-year-round trade. The town is a very large one, and is rapidly growing in importance and population with the growing prosperity of the Free State. CLEMENT BLAKE & DAY.

£3,000 Small show, but occupying a very valuable position in the chief business thoroughfare of one of the largest Scottish cities. The show was specially built for a Cinema and is of good appearance; has been in present hands for four years. Now being sold owing to other interests preventing adequate attention being given. Sound business is being done with "silents." But with the installation of "talkies," the position of the show is such that it would prove a gold mine, especially if run as a "News Reel" house, or on similar lines to the "Tatler Theatre," Charing Cross Road, W.C. CLEMENT BLAKE & DAY.

£7,000 Large show of 950 seating capacity in one of the most thickly populated districts of Manchester; occupying an island site, with frontage of 50 feet. Showing quite good profit despite no great supervision. Has Stage and Dressing Rooms, and is equipped with "talkies." Really a cheap show at the price of £7,000 freehold, subject to £40 a year Chief Rent. CLEMENT BLAKE & DAY.

£21,000 A bargain. Handsome house in the most popular resort on the North Wales Coast; holds about 1,300 or more; is licensed for everything (has good Stage and Dressing Rooms); "talkies" installed. Being disposed of solely as vendor is keenly desirous of getting free of all business responsibilities; is getting on in years and getting tired of the strain of business. CLEMENT BLAKE & DAY.

£5,000 A really smart show, on which several thousand pounds have been spent in the last few months; a show only six miles from our offices, but which has its field entirely to itself; a show which from the first day it was open, years ago, has always been a money-maker. Holds about 700; has "R.C.A." talkies; and profit is in the neighbourhood of £40 a week; long lease. We think we shall be able to arrange mortgage for pretty well half the purchase price. CLEMENT BLAKE & DAY.

£15,000 Super-Cinema in the outer London area; a show that to our personal knowledge cost nearly £60,000 to build eight years ago; seating quite 1,200; good lease at a rent that is really a low one; profit £5,000 a year. CLEMENT BLAKE & DAY.

TO LET Large Cinema in dominating position in the richest London district; has seating capacity for 1,200; is a show which *should* take £700-£800 a week average; will be let on lease at £6,000 a year; first year's rent payable in advance, subsequently quarterly in advance. CLEMENT BLAKE & DAY.

TO LET Sound little show in the best possible position in Norfolk seaside resort, will be let, to satisfactory tenant, at £208 a year; is licensed for everything except Drink; is only being disposed of as our Clients, a manufacturing firm of imperial repute, don't want the bother of installing "talkies." The show is only a little side-line, and they simply don't want the trouble of it. CLEMENT BLAKE & DAY.

£9,000 The only Cinema in an industrial town of 11,000, Shropshire; has a seating capacity for 700; and is a show that is being run on very nice lines; consequently does very fine business at considerable profit. We shall have no difficulty in arranging mortgage for £5,000 as the property is freehold. CLEMENT BLAKE & DAY.

CINEMAS WANTED

A SOUTHPORT Client has asked us to make a special effort to get him a show in the South-West of England. He has £10,000 cash available; and, of course, wants a nice show showing an adequate return. CLEMENT BLAKE & DAY.

WE have been instructed to find "Key" Theatres, in the capital cities, by one of the most important American houses. Only leading shows in large cities will be considered; as they are wanted for the purpose of "shop windows" as much as anything. CLEMENT BLAKE & DAY.

EXHIBITOR Client of ours, a man who gives his decisions quicker than anyone we know, wishes to obtain shows in towns like Crewe, Coventry and Loughborough; and in good towns in Lancashire and Yorkshire. Seating capacities of properties offered him must preferably be large; but the moment ANYTHING is placed before him he will investigate immediately, and come to a decision, "Yes or No," within a few hours. CLEMENT BLAKE & DAY.

MANAGING DIRECTOR of small circuit in the Midlands, finding himself not too comfortable with his partners, is wishful of acquiring a small concern in the Midlands. Capital about £1,000. CLEMENT BLAKE & DAY.

A NAME well-known in the Trade, one of the oldest names, a name that has always been associated with very large enterprises, is now desirous of building up a circuit of small shows (capacities 300-500), in small towns where there is no competition, in the counties of Suffolk, Essex, Cambridge or Hertford. CLEMENT BLAKE & DAY.

PROBABLY the most enterprising of the newer men in the Trade, a man who has acquired some ten or twelve shows in the past 17 or 18 months, wants other concerns within a radius of, say, 30 miles of London. Here again is a man who knows his own mind, and quick decision is assured. He is a man of considerable financial resources and of outstanding credit. CLEMENT BLAKE & DAY.

WE are experiencing a considerable demand for shows in Scotland; a demand greater, at the moment, than we have ever previously experienced; and enquiries are of a very varied character. We can deal with small concerns; and we can deal *very quickly indeed* with large concerns. CLEMENT BLAKE & DAY.

A N old-established circuit in the Potteries area wants to add to their present shows, and will entertain anything we put before them in Warwick, Staffs, Shropshire. CLEMENT BLAKE & DAY.

POPULAR and highly successful Exhibitor (a wealthy man), in the Midlands, wishes us to get him another show in the Town or County of Nottingham; or in the Town or County of Derby. We can also get him to investigate anything we place before him in Lincolnshire or Leicestershire. CLEMENT BLAKE & DAY.

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COMING TRADE SHOWS

LONDON

WEDNESDAY, MAY 6, 1931
Five Shorts.....P.D.C.....Own Theatre, 3 p.m.
THURSDAY, MAY 7, 1931
Five Shorts.....P.D.C.....Own Theatre, 3 p.m.
The Millionaire.....Warner.....Prince Edward, 3 p.m.
FRIDAY, MAY 8, 1931
Six Shorts.....P.D.C.....Own Theatre, 3 p.m.
Down River.....Gaumont.....Astoria, 8 p.m.
Ten Shorts.....Warner.....Own Theatre, 11 a.m. & 3 p.m.
The Officers' Mess.....Paramount.....Carlton, 11 a.m.
Sons Les Toits De Paris (New Version).....Wardour.....Rialto, 11 a.m.
TUESDAY, MAY 12, 1931
Gun Smoke.....Paramount.....Carlton, 11 a.m.
Eleven Shorts.....Warner.....Own Theatre, 11 a.m. & 3 p.m.
Let's Love and Laugh.....Wardour.....Prince Edward, 8.15 p.m.
WEDNESDAY, MAY 13, 1931
Six Cylinder Love.....Fox.....New Gallery, 11 a.m.
The Blue Monkey (Silent).....Butcher's.....Own Theatre, 2.30 and 4.30 p.m.

BIRMINGHAM

THURSDAY, MAY 7, 1931
Mother's Millions.....Universal.....Forum, 10.30 a.m.
FRIDAY, MAY 8, 1931
It's a Wise Child.....M.G.-M.....Scala, 10.30 a.m.
June Moon.....Paramount.....Futurist, 10.45 a.m.
Monsters of the Deep.....W. & F.....West End, 10.30 a.m.
MONDAY, MAY 11, 1931
Wild West Whoopee.....W. & F.....West End, 10.30 a.m.
TUESDAY, MAY 12, 1931
Potiphar's Wife.....F.N.P.....Forum, 10.30 a.m.
Stepping Out.....M.G.-M.....Scala, 10.30 a.m.
Man of the World.....Paramount.....Futurist, 10.45 a.m.
WEDNESDAY, MAY 13, 1931
Quick Millions.....Fox.....West End, 10.30 a.m.
Beyond Victory.....P.D.C.....Futurist, 10.45 a.m.
Dreyfus.....Wardour.....Forum, 10.30 a.m.
THURSDAY, MAY 14, 1931
Bad Sister.....Universal.....Forum, 10.30 a.m.

BRISTOL

TUESDAY, MAY 12, 1931
No Lady.....Gaumont.....Regent, 11 a.m.

CARDIFF

THURSDAY, MAY 7, 1931
Born To Love.....P.D.C.....Capitol, 10.45 a.m.
FRIDAY, MAY 8, 1931
Mother's Millions.....Universal.....New Imperial, 11 a.m.
Potiphar's Wife.....F.N.P.....Queen's, 11 a.m.
Honour Among Lovers.....Paramount.....Capitol, 11 a.m.
The Outsider.....M.G.-M.....Park Hall, 11 a.m.
TUESDAY, MAY 12, 1931
The Conquering Horde.....Paramount.....Capitol, 11 a.m.
It's a Wise Child.....M.G.-M.....New Imperial, 11 a.m.
WEDNESDAY, MAY 13, 1931
Alibi.....W. & F.....Park Hall, 11 a.m.
THURSDAY, MAY 14, 1931
Beyond Victory.....P.D.C.....Capitol, 10.45 a.m.

EXETER

SUNDAY, MAY 10, 1931
Born To Love and Lonely Wives.....P.D.C.....Plaza, 2.30 p.m.

GLASGOW

THURSDAY, MAY 7, 1931
Quick Millions.....Fox.....Picture House, 10.45 a.m.
Adios.....F.N.P.....Cranston's, 11 a.m.
FRIDAY, MAY 8, 1931
Brown Sugar.....Warner.....Coliseum, 11 a.m.
Stepping Out.....M.G.-M.....La Scala, 11 a.m.
The Lyons Mail.....W. & F.....Picture House, 11 a.m.
TUESDAY, MAY 12, 1931
The Iron Man.....Universal.....Regal, 11 a.m.
WEDNESDAY, MAY 13, 1931
Man of the World.....Paramount.....Green's, 11 a.m.
Mother's Millions.....Universal.....Regal, 11 a.m.
THURSDAY, MAY 14, 1931
Potiphar's Wife.....F.N.P.....Regal, 11 a.m.
Sea Devils.....Gaumont.....Picture House, 11 a.m.; Own Theatre, 2.30 p.m.

LEEDS

THURSDAY, MAY 7, 1931
Beyond Victory.....P.D.C.....Majestic, 10.45 a.m.
The Iron Man.....Universal.....Rialto, 10.45 a.m.
FRIDAY, MAY 8, 1931
Dreyfus.....Wardour.....Scala, 11 a.m.
Man of the World.....Paramount.....Majestic, 10.45 a.m.
Adios.....F.N.P.....Rialto, 11 a.m.
Strangers May Kiss.....M.G.-M.....Tower, 11 a.m.
TUESDAY, MAY 12, 1931
Monsters of the Deep and Wild West Whoopee.....W. & F.....Scala, 10.45 a.m.
The Conquering Horde.....Paramount.....Rialto, 10.45 a.m.

LEEDS—continued

WEDNESDAY, MAY 13, 1931
Six Shorts.....Universal.....Rialto, 10.45 a.m.
THURSDAY, MAY 14, 1931
Sea Devils.....Gaumont.....Majestic, 11 a.m.
The Prodigal.....M.G.-M.....Rialto, 11 a.m.

LIVERPOOL

THURSDAY, MAY 7, 1931
Laugh and Get Rich.....Radio.....Scala, 11 a.m.
Bad Sister.....Universal.....Futurist, 10.45 a.m.
FRIDAY, MAY 8, 1931
The Prodigal.....M.G.-M.....Scala, 10.45 a.m.
Honour Among Lovers.....Paramount.....Futurist, 10.45 a.m.
Midnight Special and Paradise Valley.....W. & F.....Trocadero, 10.45 a.m.
TUESDAY, MAY 12, 1931
My Past.....Warner.....Futurist, 11 a.m.
Stepping Out.....M.G.-M.....Palais de Luxe, 10.30 a.m.
WEDNESDAY, MAY 13, 1931
June Moon.....Paramount.....Futurist, 10.45 a.m.
THURSDAY, MAY 14, 1931
Father's Son.....F.N.P.....Futurist, 11 a.m.
The Lyons Mail.....W. & F.....Trocadero, 11 a.m.
Tilly of Bloomsbury.....Sterling.....Scala, 10.45 a.m.

MANCHESTER

FRIDAY, MAY 8, 1931
June Moon.....Paramount.....Paramount Theatre, 10.45 a.m.
A Tailor-Made Man.....M.G.-M.....Market Street P.H., 10.45 a.m.
Quick Millions.....Fox.....Piccadilly, 11 a.m.
TUESDAY, MAY 12, 1931
Sea Devils.....Gaumont.....Market Street P.H., 11 a.m.
The Officers' Mess.....Paramount.....Paramount Theatre, 10.45 a.m.
Sunny.....F.N.P.....Deansgate, 11 a.m.
Tilly of Bloomsbury.....Sterling.....Piccadilly, 10.45 a.m.
WEDNESDAY, MAY 13, 1931
The Ringer.....Ideal.....Piccadilly, 10.45 a.m.
THURSDAY, MAY 14, 1931
The Lyons Mail.....W. & F.....Piccadilly, 10.45 a.m.

NEWCASTLE

THURSDAY, MAY 7, 1931
The Spy.....Fox.....Queen's, 10.30 a.m.
Outward Bound.....Warner.....Grainger, 10.30 a.m.
The Lyons Mail.....W. & F.....Stoll, 10.30 a.m.
FRIDAY, MAY 8, 1931
The Prodigal.....M.G.-M.....Stoll, 10.15 a.m.
Stolen Heaven.....Paramount.....Queen's, 10.30 a.m.
The Iron Man.....Universal.....Grainger, 10.45 a.m.
MONDAY, MAY 11, 1931
Brown Sugar.....Warner.....Grainger, 10.30 a.m.
Midnight Special.....W. & F.....Queen's, 10.30 a.m.
TUESDAY, MAY 12, 1931
Toast of the Legion.....F.N.P.....Queen's, 10.45 a.m.
No Lady.....Gaumont.....Stoll, 10.15 a.m.; Own Theatre, 2.30 p.m.
WEDNESDAY, MAY 13, 1931
Strangers May Kiss.....M.G.-M.....Stoll, 10.15 a.m.
Fighting Caravans.....Paramount.....Queen's, 10.30 a.m.
THURSDAY, MAY 14, 1931
Born To Love.....P.D.C.....Stoll, 10.15 a.m.
Alibi.....W. & F.....Queen's, 10.45 a.m.

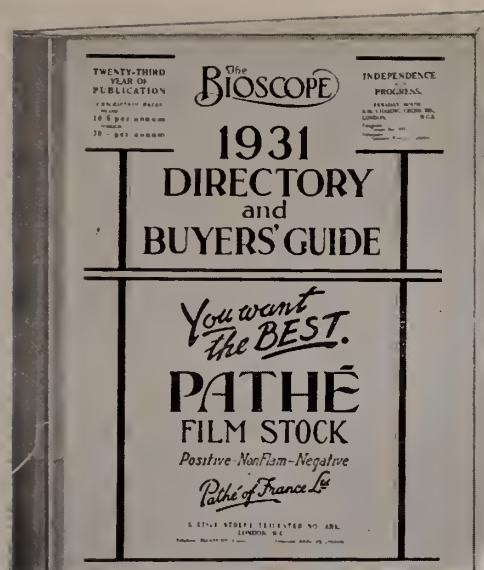
NOTTINGHAM

THURSDAY, MAY 7, 1931
Laugh and Get Rich.....Radio.....Elite, 11 a.m.
FRIDAY, MAY 8, 1931
Fighting Caravans.....Paramount.....Elite, 10.45 a.m.
A Tailor-Made Man.....M.G.-M.....Scala, 11 a.m.
TUESDAY, MAY 12, 1931
Honour Among Lovers.....Paramount.....Elite, 10.45 a.m.
Strangers May Kiss.....M.G.-M.....Scala, 11 a.m.
WEDNESDAY, MAY 13, 1931
Adios.....F.N.P.....Elite, 10.45 a.m.
It's a Wise Child.....M.G.-M.....Scala, 11 a.m.
THURSDAY, MAY 14, 1931
Beyond Victory.....P.D.C.....Elite, 10.45 a.m.

SHEFFIELD

FRIDAY, MAY 8, 1931
No Lady.....Gaumont.....Regent, 11 a.m.
Fighting Caravans.....Paramount.....Central, 10.45 a.m.
Heroes of the Flames (Eps. 1 & 2).....Universal.....Union Street P.H., 10.45 a.m.
TUESDAY, MAY 12, 1931
It's a Wise Child.....M.G.-M.....Union Street, 11 a.m.
Adios.....F.N.P.....Central, 10.45 a.m.
Hell Bound.....W. & F.....Regent, 11 a.m.
WEDNESDAY, MAY 13, 1931
My Past.....Warner.....Union Street Picture House, 11 a.m.
Sea Devils.....Gaumont.....Regent, 11 a.m.
THURSDAY, MAY 14, 1931
The Prodigal.....M.G.-M.....Cinema House, 11 a.m.
Alibi.....W. & F.....Regent, 11 a.m.
Dreyfus.....Wardour.....Central, 11 a.m.

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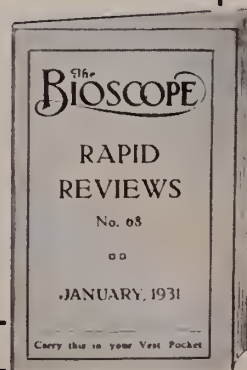
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